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In this issue

KATY MANNING

BBC VIDEOS MUST BE WON

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WHO'S WHO?

LALLA WARD

Character: Romana (dvoratrelunder) II
Years: 1979 *The Armageddon Factor* (as Princess Astra)
1979/1981 *Destiny of the Daleks* to *Warriors' Gate*

When Mary Tamm relinquished the role of Time Lady Romanadvoratrelunder in 1979, the superior air and aristocratic detachment of her incarnation were replaced by a more effervescent, care free and vulnerable incarnation in the shape of beautiful Lalla Ward. Of course the widely remembered regeneration in *Destiny of the Daleks* is now probably one of the most infamous scenes in the entire history of the programme. "I can take the arms in a bit" indeed.
Although she was first involved in the programme in the rather comical Season Seventeen, Lalla was determined that Romana should not stand quivering behind the Doctor. "I was not going to allow myself to be pushed into the background or bossed about as some of the earlier girls had". The second Romana, though more vulnerable, was never totally dependant on the Doctor and she chose to leave him at the Gateway, joining Biroc and his colleagues to release enslaved Tharils across the Universe of E-Space, at the conclusion of the excellent *Warriors' Gate*. "You were the noblest Romana of them all!" the Doctor calls after her.

Lalla Ward is the stage name for the Honourable Sarah Ward, daughter to Viscount and Lady Bangor. "Lalla", she decided, was easier to say. In 1980 she married Tom Baker although they are now divorced. Although her television work since *Doctor Who* has been sparse, her career as a skilled children's book illustrator and writer has been occupying much of her time.

Favourite Story: *City of Death* I liked mostly due to the Paris location filming. I also liked the vampire story. *State of Decay.* The costumes and sets were so wonderful.
Least Favourite Story: *Warriors' Gate.* (1981), because it was my final story."
Favourite Doctor: Tom Baker
Favourite Companion: Second Incarnation of Romana! (I'd be lying if I said anyone else)
Favourite enemy: Tom Baker (because he was the best!)

Romana evades her favourite Doctor in *The Nightmare of Eden.* Photo © BBC.

"You don't know what you've done, coming here. . ."
Susan, *An Unearthly Child*

Once, it must have been fairly easy to keep track of *Doctor Who.* You could clip out the programme listings from the *Radio Times* and perhaps catch a news story or two in your parents' newspaper. If you were lucky, you could afford *TV Comic* **and** *TV21* (the latter costing a massive 7d, roughly 4p!) every week and follow the comic adventures of both the Doctor and the Daleks. Someone might even have bought you a Dalek neutraliser (better known as a 'water pistol') for a birthday present. Simple. Easy to follow. A breeze.

Not any more. *Doctor Who* is now broadcast all over the world and trying to follow its many appearances is a nightmare. Even the BBC don't seem to be able to keep track of this international monster. As for the continuous stream of merchandise – videos, books, **DWM,** toys – forget it, the list seems endless.

Perhaps it's time to create some sort of central archive for the programme? Given its twenty-seven year history, what a document on the progress of television it would make. Imagine: a complete library containing everything connected with the programme, open to everyone for research or just plain curiosity, from monsters to scripts, photographs and merchandise. If there's someone out there with a warehouse the size of the Albert Hall, perhaps you'd like to think about it?

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Photo © BBC 4
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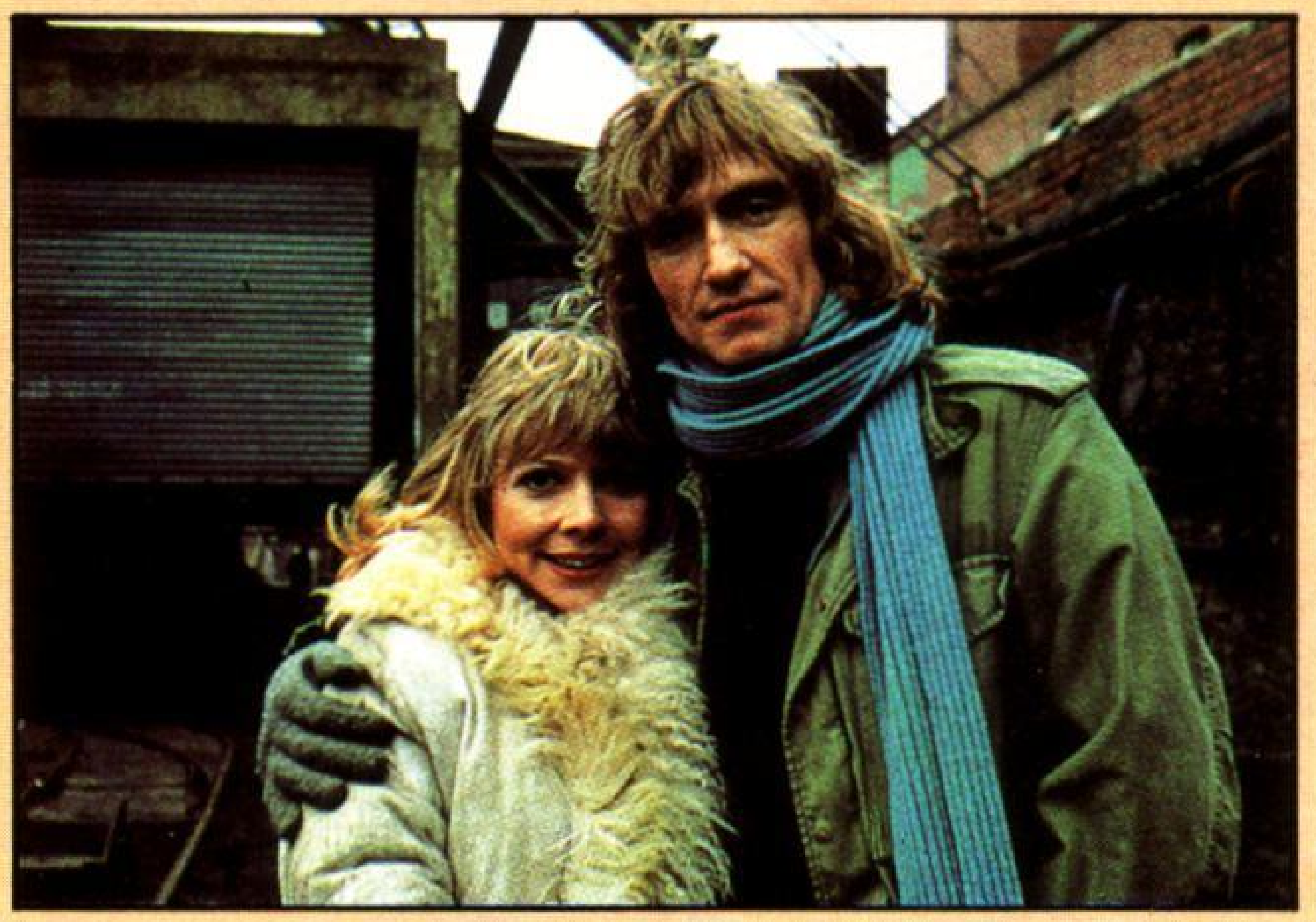
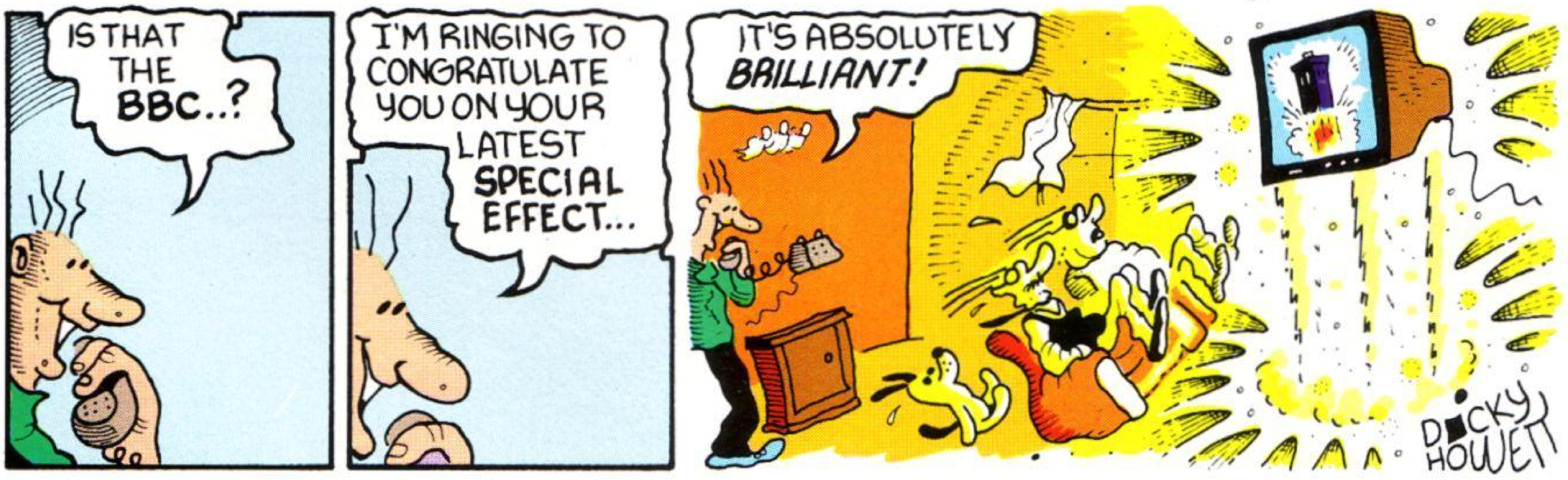
Thanks this issue to: Stacey Clegg, *In-Vision* Magazine, Dave Chapman and Vicky Thomas. A fond farewell to Julie Hughes, she who would sell advertising space, who is even now preparing to run for the Presidency of Albania.

On the cover: Katy Manning on location for *Day of the Daleks.* Photo © BBC.



Doctor Who? by Tim Quinn and Dicky Howett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Gallifrey Guardian

MORE PRESSURE FOR INDEPENDENT *WHO*

The BBC announced some of its Autumn 1990 drama schedule on August 2nd, but no further announcements were made on the future of *Doctor Who*. A decision had been expected at the end of July.

The lack of news is more than disappointing in the light of *Doctor Who*'s promotion by BBC Lionheart in the United States and British Satellite Broadcasting. However, the continuing delay may be part of a larger campaign by the BBC to draw attention to its plans for independently produced programmes.

The new Broadcasting Act has now passed through Britain's Parliament, introducing a framework for the funding, format and regulation for television in the Nineties. As a result, the BBC is now obliged to have twenty-five per cent of its programme making made by independent companies. At present only three per cent of the BBC's programmes are made independently (compared with ten per cent of ITV, the commercial channel's output). The BBC remain committed to the twenty-five per cent target by 1993.

If a high profile programme such as *Doctor Who* went independent along with other shows, the media publicity for this could help current negotiations with the government Home Office regarding the BBC's licence fee and its methods of funding. As always, *DWM* will bring you news on the show's future as soon as we can.

DOCTOR WHO IS BSB's *STAR TREK*

With the original *Star Trek* now being aired on BSB's rival satellite station, Sky, British Satellite Broadcasting schedulers have decided that *Doctor Who* will form the main plank of a BSB counter attack, as the ratings war between the fledgling channels hots up. The *Doctor Who* weekend scheduled for September 22nd/23rd is one of the first battles.

BSB schedulers' feel *Doctor Who* is far more familiar to its British audience than *Star Trek* and they have a more recognisable product to attract new viewers. Of all the shows on Galaxy, *Doctor Who* still gains the most attention from BSB's audience. Even taking into account the high level of fan interest, the number of phone calls and letters to the station about the show indicate its lasting popularity with the general public.

BSB are still investigating the possibility of buying other SFtv programmes from the BBC. Although earlier plans to screen *Blake's 7* were dropped, the popular series is again under consideration.

BSB's *Doctor Who* Weekend schedule, Page Six

ALL CHANGE FOR *DOCTOR WHO* IN AMERICA?

The new Science Fiction Network in the United States may start showing *Doctor Who* nationally when it goes on air either later this year or in early 1991. Although no deal has been finalised with BBC Lionheart Television, who distribute BBC series' in the States, the Network is said to be keen to take the series, which would give *Doctor Who* a much larger audience than it already has through the PBS network. Any deal struck will be non-exclusive, so PBS stations will still be able to buy the series.

With no new episodes currently in production PBS stations are reportedly less eager to run the series, which previously gained them substantial income through pledge drives. "It's not such a good pledge show now," said a spokesperson for Lionheart, "I think some public stations may be a bit bored with it." PBS stations have been reluctant to cancel the show in the past, because of the fan protests that result. Lionheart's contracts to supply *Doctor Who* to many PBS stations are due for re-negotiation in 1992. **DWM** will keep you posted on the series' future in America as it is announced.

IS IT ON OR IS IT OFF?

Green Light, (Coast to Coast's new title since March/April this year) made no pre-production, cast or funding announcements for the proposed film in July. Andrew Jacques, Peter Litten's assistant informed **DWM** the co-producer is ". . . working on two other major projects at the moment." For these he flew out to Thailand and Yugoslavia in June and then Tokyo and Poland in mid-July. This may account for these countries being incorrectly stated as possible movie locations in other magazines. The only two known localities under consideration are as reported in recent issues.

Similarly, rumour that the Gallifreyan companion is a computer technician and the third mysterious "firmly under wraps" companion is an anthropomorph are, like the speculated Christmas 1991 release date, is as yet unsubstantiated.

Finally the recent £65 million boost by the government for the British film industry as announced in June (a six point plan over three years) may have been a contributing factor in funding being sought in Britain for the film, as reported in **DWM Issue 163.**

MISSING EPISODES HOAX

British fandom was rocked by a rumour that complete runs of *Doctor Who*'s butchered Seasons Four and Five had been discovered in Africa in late July. The rumour, which began within the BBC, sadly turned out to be the product of a heated imagination. No missing episodes have been returned to the BBC in recent months since *The Ice Warriors* find last year. However the BBC Archive is still hunting all missing BBC material, lost because of a junking policy carried out in the early Seventies.

WHO'S AMERICA

Colin Baker and **Sylvester McCoy** joined forces for the first time at a convention in Cleveland on August 18th. The event was organised by The Friends of *Doctor Who*, and we'll have a fuller report next issue.

Jon Pertwee has been added to the guest list for the big convention planned ▶

VIDEOS TOP TEN

Both *The Five Doctors* and *The Brain of Morbius* shot to the top of the video sales charts shortly after release in July and the same results are expected with *The Web Planet* and *The Dominators*, released in Britain on September 3rd. Nationally, *The Five Doctors* reached Number Two in the video charts and Number One in some store's video charts. In response to readers' requests, here's the latest Top Ten selling *Doctor Who* videos, compiled in association with the BBC Enterprises Press Office. The previous 'chart positions', which appeared in **DWM Issue 151,** are printed in brackets.

Title	Position (Previous position in brackets)
Death to the Daleks	1 (1)
Day of the Daleks	2 (2)
Revenge of the Cybermen	3 (3)
Terror of the Zygons	4 (5)
The Talons of Weng-Chiang	5 (6)
The Daleks	6 (-)
The Time Warrior	7 (-)
The Ark in Space	8 (-)
Pyramids of Mars	9 (8)
Robots of Death	10 (7)

More recent videos have ousted older releases such as *Spearhead from Space* from the Top Ten. This is hardly surprising, since Enterprises have in part based their more recent releases on fan favourites selected from **DWM** Video Poll information. However, no one *Doctor Who* has reached the sales of the BBC's top video seller *Watch with Mother,* which has now sold 400,000 units, closely followed by huge sales of the *Black Adder* comedy series.

Several readers have also requested the BBC code numbers for *Doctor Who* video releases. John Menzies and other high street stores' move to computerised ordering means quoting the codes is the only way they can be ordered. The codes are as follows: *An Unearthly Child* (BBCV 4311); *The Daleks* (BBCV 4242); *The Dalek Invasion of Earth* (BBCV 4553); *The Mind Robber* (BBCV 4532); *The Seeds of Death* (BBCV 4072); *The War Games* (BBCV 4310); *Spearhead from Space* (BBCV 4107); *Day of the Daleks* (BBCV 4109); *The Time Warrior* BBCV 4245); *Death to the Daleks* BBCV 4073); *The Ark in Space* BBCV 4244); *Revenge of the Cybermen* (BBCV 4013); *Brain of Morbius* (BBCV 4388); *The Terror of the Zygons* (BBCV 4186); *Pyramids of Mars* (BBCV 4055); *The Talons of Weng-Chiang* (BBCV 4187); *The Robots of Death* (BBCV 4108); and *The Five Doctors* (BBCV 4387).

In Australia, both *The War Games* and *An Unearthly Child* videos went on sale via Hoyts Polygram recently and *The Mind Robber* goes on sale on September 10th, price $29.95.

BSB *DOCTOR WHO* WEEKEND

The British Satellite Broadcasting *Doctor Who* weekend, designed to relaunch the series on the station, is ready to run on Galaxy Channel on September 22nd and 23rd. Over thirty hours of material has been scheduled and the event promises to be one of the most memorable rescreenings of vintage material ever.

BSB have taken a bold step in devoting an entire weekend's programming to one programme – a first for television worldwide – which includes the showing of single episodes from incomplete stories from the BBC Archives. A wide range of interviews and documentary material on the making of the show and fandom will also be shown, designed to appeal to all potential viewers.

Former Producer John Nathan-Turner will join *31 West* (BSB's daily news programe) presenters Debbie Flint and Shyama Perera to host the event. Also in the studio will be model makers Sue Moore and Stephen Mansfield, staff and freelancers from *Doctor Who Magazine* and special guest stars which include companions such as Nicholas Courtney and Frazer Hines. Backroom staff will also be interviewed, such as designers Barry Newbery and Raymond Cusick and the first director of *Doctor Who,* Waris Hussein.

Although the weekend is still going through its final stages of preparation, with the studio links to be recorded on September 8th, BSB have kindly given *DWM* advance notice of the provisional schedule. All timings are approximate, allowing for commercial breaks and links by the *31 Who* team. All stories are black and white, unless otherwise stated.

Saturday September 22nd

9.00am ***31 Who.*** Hosts Debbie Flint, Shyama Perera and guest presenter John Nathan-Turner introduce the weekend's happenings. ***31 Who*** will be providing links between each story.

9.15am ***An Unearthly Child*** (1963). The very first *Who* adventure, this four-parter stars William Hartnell, as do all the stories screened this day, unless otherwise stated.

11.15am ***The Daleks*** (1963-64). First three parts of this classic, introduced the Daleks.

12.30pm ***Doctor Who*'s *Who*'s Who.** An American documentary, interviewing Doctors three, four, five and six.

1.30pm ***The Daleks.*** Concluding this story with parts four to seven.

3.30pm ***The Edge of Destruction*** (1964). Two-parter set entirely within the TARDIS – unrepeated for years.

4.30pm **The Yeti Rarities: *The Abominable Snowmen Episode 2.*** A treat for fans, the only surviving episode from this 'lost' 1967 Patrick Troughton story introducing the Yeti.

5.00pm **The Yeti Rarities: *The Web of Fear Episode 1.*** The other surviving episode of a Yeti story, again starring Patrick Troughton. This 1968 adventure is set in the London Underground.

5.30pm ***31 Who*** The first of two half-programmes examining aspects of *Doctor Who.* One will look at fans around the world, the other the technology and merchandising of the programme.

6.00pm ***The Space Museum*** (1965). A four-parter starring William Hartnell.

8.00pm ***The Keys of Marinus*** (1964). This six-parter was the only non-Dalek *Who* story written by Terry Nation as the TARDIS crew quest for five hidden keys.

11.00pm ***The Aztecs*** (1964). A lavish four-part historical from the first season.

1.00am **Doctor Who *and the Daleks.*** The first of two *Who* films made in the 60s, starring Peter Cushing. This colour movie retells the story from *The Daleks* shown earlier.

Sunday September 23rd

9.00am ***31 Who*** The team return to kick off day two.

9.15am ***The War Games*** (1969) The first five episodes of this epic, the final story for Troughton's Doctor. He stars in all today's stories, unless otherwise mentioned.

11.45am **Whose *Doctor Who*** The 1977 BBC documentary hosted by Melvin Bragg, with behind the scenes looks at *The Talons of Weng-Chiang* and clips from many stories now completely destroyed or missing.

12.45pm ***The War Games.*** Concluding this epic with episodes six to ten.

3.00pm ***The Dominators*** (1968) Five-parter, one of only five complete Troughton adventures.

5.15pm ***31 Who*** The second of the *31 Who* looks as aspects of *Who.*

5.45pm ***The Mind Robber*** (1968) Another Troughton five-parter, this follows on from The Dominators.

8.00pm ***The Three Doctors*** (1973). The only colour story of the weekend, featuring the first three Doctors (Hartnell, Troughton and Pertwee). Originally made for the programme's tenth anniversary.

10.00pm ***Daleks: Invasion Earth 2150AD*** The other Peter Cushing film, retelling *The Dalek Invasion of Earth.*

11.30pm **The Yeti Rarities: *The Abominable Snowmen Episode 2.***

12.00 midnight **The Yeti Rarities: *The Web of Fear Episode 1.*** Another chance to see these rare classic episodes.

for November 23rd-25th in Chicago, which is Thanksgiving weekend in America. "His Elegance", as Tom Baker fondly calls him, hasn't appeared at a convention in this part of the United States in five years, so attendance is expected to be high. Jon replaces Sylvester McCoy, who apparently had to bow out due to his pantomime work during the holiday season. The large guest list includes **Sophie Aldred,** plus **Frazer Hines** and *Who* stuntman **Terry Walsh.** Also scheduled are Michael Keating and Sally Knyvette from *Blake's 7,* Mark Ryan from *Robin of Sherwood* and *Avengers* historian Dave Rogers. Details: Her Majesty's Entertainment, PO Box 34484, Chicago IL 60634-0484.

Richard Franklin (or Captain Mike Yates, formerly right-hand man to the Brigadier), will make a rare appearance in Minnesota on September 29th-30th at PseudoCon. Despite the name the event is legit, sponsored by The *Who*niversity. Tickets are $5.00, details Roseville National Guard Armory, 211 N. McCarrons Blvd., Roseville MN. (Mark Gasper)

WORLD CUP "SCOTCHED SEASON TWENTY-SEVEN"

It appears the cost of covering the World Cup in Italy this year can in part be blamed for the lack of new *Doctor Who.* According to sources, the BBC had to cut back on nearly seventy-five percent of its in-house programme making to allow for the cost of covering the four-week football event. *Doctor Who* was one of the series to suffer from the cutback.

CANADIAN CONVENTION PLANNED

Nicola Bryant (work permitting) will be the guest of *Who* Party West 3, Canada's only major *Doctor Who* convention for 1990. It's being held on November 18th at the Coast Plaza Hotel at Stanley Park, Vancouver, BC.C., Canada. Further details from: *Who* Party West 3, c/o #1408-1005 Jervis Street, Vancouver, BC, V6E 3T1 Canada. (In Canada, please send one stamped addressed envelope; international, please send a s.a.e. plus one International Reply Coupon).

DOWN UNDER

Reports last issue that *Doctor Who*'s Twenty-Sixth season might be transmitted in prime time have proven unfounded; transmission of the most recent season remains scheduled to start on October 29th at 5.30pm. However, the series will go out uncut – material shown on the public channel ABC no longer goes through the Australian Censorship Board. The last Doctor Who to be reviewed by them was *Revelation of the Daleks.*

Unfortunately for Australian fans, Tom Baker and Peter Davison stories previously cut by the Board are the only copies held by ABC, so stories such as *The Caves of Androzani* can at present only be transmitted in an edited form. However, according to Dallas Jones, ABC does hold a complete unedited run of the Jon Pertwee stories, screened a few years ago. These unedited copies were ordered from the BBC when ABC discovered it did not have the complete run in its archive. Although Pertwee's stories had been edited on previous screenings, the most recent, complete, showing of all stories reflect changes in Australian society's values since the earlier transmissions, leaving them uncensored.

Australia's national *Doctor Who* convention, Enlightenment 90, will be held on November 3rd and 4th at the St. Kida Diplomat Motel, Melbourne. Musician Dudley Simpson and designer Sandra Reid are the guests, plus Katy Manning (if she's still in Australia – see our interview, Page 15) Cost: $20, $25 on the door. Details: GPO Box 4782UU Melbourne Vic 3001.

In New Zealand, Season Twenty-Six was aired at 9.35am on Sunday mornings in July, the programme now takes a break.

MERCHANDISE

Both *The Web Planet* and *The Dominators* were released on **BBC Video** on September 3rd in Britain. *The Web Planet,* starring William Hartnell, continues the unpopular practice of releases on two tapes at £19.99, although the policy does not seem to have affected sales of stories such as *The Dalek Invasion of Earth. The Dominators,* one of the few intact Troughton stories, costs £9.99. Quite *why* the BBC put this story out after *The Mind Robber* which follows it directly remains a mystery!

WhoBase Seven, the software management system programme which should prove a boon to tv series researchers and archivists (see **Issue 160:** P6), has had its Stateside launch delayed. Creator Roger Stagnaro hopes to make a further announcement on progress in the near future. The programme package contains sample *Doctor Who* information which can be edited to suit any user's needs.

In Australia, the Skansen Tee Shirt Company has secured the rights to produce *Doctor Who* T-Shirts. One design features the *Doctor Who* diamond logo on white and black shirts, the second just EXTERMINATE in a pop style, complete with Dalek. The shirts retail at $24.95 and are available through ABC and leading gift shops.

Hodder and Stoughton have taken over distribution of Target Books in New Zealand, but the changeover means *The Daleks' Master Plan: The Mutation of Time* has not been released. Hodder already distribute the titles to Australia, with *Remembrance of the Daleks* going on sale this September at $5.95.

On a lighter note, some readers may recall the Master watching Clangers on television in *The Sea Devils* and looking

GHOST LIGHT REVIEWED

The first thing that astonishes me about the latest Target release, *Ghost Light,* is Alister Pearson's stunning cover – his most innovative and different for some time. Simply beautiful renditions of the Doctor and Ace stand out in a stylish and radical format, totally different to the more recent Target covers both he and others have painted.

For all those who are unable to understand a slightly more cerebral plot in a *Doctor Who* story – one which offers more than shoot-em-up baddies, zowie visual effects and turgid simplistic stories a three-year-old could make poke holes through – rest assured. *Ghost Light* clarifies a majority of the points they found apparently unintelligible on television. Indeed, as far as background to the characters and their motivations go – nearly fifty per cent of the book takes place before the end of the televised Part One – the reader is well catered for. All the reasons for Ace's loathing of Gabriel Chase, the Reverend Matthews' distrust of Josiah Smith and the Doctor's quirky, almost sadistic reason for going to the house in Perivale are all explained. For my money though the most chilling character enhancement is that of poor Redvers Fenn-Cooper who, due to the snuff box of light that is used to torture him, gets convincingly unhinged as the story progresses.

The three main villains of the piece – Smith and the female Pritchards – are exceptionally well written. Gwendoline's shift in moods, from cheerful young socialite to cavalier murderer is chillingly shown, and Mrs Pritchard's evil contempt for all around her is marvellous. It is a tribute to Marc Platt's novelising skills that when Lady Margaret and Gwendoline regain their memories and are evolved by Light, you feel sympathy towards two previously totally unsympathetic characters.

Light himself floats around, apparently bemused by all that has changed whilst he's been napping, despatching policeman and maids like there's no tomorrow (something I'm sure he'd prefer). Indeed the triumvirate of Light, Control and Survey (aka Smith) are all rationalised, their dislike of each other terrifically well written. Control's bestial dog-like state comes over a great deal more successfully than it did on television and her transformation into "ladylike" is great fun as a result.

Overall then, Marc Platt has taken probably the most original, thoughtful and contentious script of recent years and, unlike so many of his contemporaries, used the medium of the novel to expand and develop the story, making *Ghost Light* a *Doctor Who* novel as opposed to a novelisation.

Gary Russell

very disappointed when informed they were just part of a tv show. *Clangers: 6 Stories from A Small Blue Planet in Space* has just been released on BBC Video (BBCV 4374) so now's your chance to re-discover the appeal of this animated delight, created by Oliver Postgate over twenty years ago. **BBC Video Competition, Page 8.**

AUDIO SALES

Mark Ayres' new record, ***Myths and Legends*** is now on sale, featuring tracks from the Myth Makers videos and material submitted to John Nathan-Turner as demo material. The tracks are all instrumental, a mixed bag of material which only partly makes up for the non-availability of Mark's *Doctor Who* music from the series. The record costs £6.99 in Britain and is available at $19.99 from Friends of Doctor Who in the United States.

Jon Pertwee in Person is the latest Silver Fist interview tape and covers Pertwee's entire career to date. It's the best of these tapes so far and David Banks builds up a good rapport with Pertwee. Although there's nothing new about the stories Jon tells, they're told in an entertaining way which makes it a worthy buy. There's no strange interruptions either, which marred the previous release featuring Sylvester McCoy.

A limited number of the Black Light cassette, featuring Dominic Glynn's music from various *Doctor Who's*, is still on sale. It costs £6.99 (inc. p+p) from Julian Knott, 44 Chiltern Park Avenue, Berkhamsted, Herts. HP4 1EX. The cassette is not for sale outside the United Kingdom.

HOT WEATHER BREAK

A break in this summer's scorching heatwave brought a general sigh of relief from the hundreds of fans who attended the Sheffield Space Centre signing on July 21st.

Stars from the show at the event included Colin Baker, Nicola Bryant, David Banks, Mark Ayres, Dominic Glynn and DWM artist Lee Sullivan, who celebrated his birthday at the event with a special cake presented by Sophie Aldred.

A considerable crowd gathered before the start of the event, entertained by various monsters including Cybermen, Sea Devil and a Dalek. The signing also scored a few firsts with the launch of Silver Fist's new *Pertwee in Person* interview tape and Metro Music's *Myths and Legends* album.

Both fans and guests seemed to enjoy themselves. "It's always nice meeting the people out there who watch the people on the box!" said Colin Baker. Nicola, however, found herself in a minority: "I just wish the sun would come out!" (Roger Clark)

BEYOND THE TARDIS

Just three days after **DWM Issue 163** hit the newsagents, *Temptation,* the play by Vaclev Havel starring Sylvester McCoy, closed at the Westminster Theatre in London. It seems the venue wasn't right for this entertaining production. Soon after, Sylvester started on a six week tour of the United States on the convention circuit.

Further to last issue's report, congratulations are due to all three *Who* luminaries who successfully sought election to Equity as councillors, namely **Colin Baker, Nicholas Courtney** and **Tip Tipping.** From September 17 Colin is taking over the lead from Brian 'George and Mildred' Murphy in the Charles Vance Ltd. touring production of Agatha Christie's *The Spider's Web.* His co-stars are Barbara Murray, Jon 'CJ' Barron and **Keith Drinkel** from *Time-Flight.* The gig guide with theatres and box office numbers for this are: Sep 17 – Wyvern, *Swindon* [(0793) 24481]; Sep 24 – Orchard, *Dartford* [(0322) 343333]; Oct 1 – Theatre Royal, *Lincoln* [(0522) 25555]; Oct 8 – Playhouse, *Harlow* [(0279) 31945]; Oct 15 – Grand Opera House, *York* [(0904) 654654]; Oct 22 – Forum, *Billingham* [(0642) 552663]; Oct 29 – Festival, *Chichester* [(0243) 781312]; Nov 5 – Beck, *Hayes* [(081) 561 8371]; Nov 12 – To be confirmed; Nov 19 (2 weeks) – Belgrade, *Coventry* [(0203) 553055); and Dec 3 – Churchill, *Bromley* [(081) 460 6677/5838).

Pantomime season is almost upon us and this year Colin will be in *Jack in the Beanstalk* at the New Theatre in Hull alongside Bobby Crush between December 14th and January 26th. So not much time for rehearsal there! Check with the Box Office for tickets on (0482) 226655.

Having survived the early closure of *A Clockwork Orange,* **William Russell** Enoch has been starring as Vincent in *The Touch* by Peter Lloyd at London's Bush Theatre.

Deborah Watling recently took the lead in two plays presented by Paragon Productions at the Grand Opera House in York, namely *The Business of Murder* and *Wife Begins at Forty. The Business of Murder* went on to the Pomegranate in Chesterfield during August and *Wife Begins at Forty* may now be touring even as I write.

Louise Jameson can currently be seen as Nadiezhda in the RSC production of Maxim Gorky's *Barbarians* at the Barbican Theatre alongside Peter Egan and Joe Melia. The play officially opened on July 31st and runs in repertory until at least October 30th.

Innes Lloyd, the man who brought the regeneration concept to *Doctor Who,* has been producing *102 Boulevard Haussmann* for the BBC's *Screen Two* season early next year. Written by Alan Bennett, the seventy-five minute drama is a sidelong look at Marcel Proust set in Paris during World War One starring Alan Bates and Janet McTeer. Bennett and Lloyd previously collaborated on *The Insurance Man* about the life of Franz Kafka.

Finally, **Nicholas Parons,** who defied fan criticism with his thoroughly convincing performance as the reverend gentleman in *The Curse of Fenric,* has won the part of the Narrator in the Stephen Sondheim musical *Into the Woods* which opens at the Phoenix Theatre, London on September 25th.

◆

***Reporters this issue:** John Freeman, David Bishop, Mark Duncan and Roger Clark with thanks to Mediaband.* Who's *America by Mark Gasper, Beyond the TARDIS compiled by Dominic May. Thanks to Dallas Jones in Australia.*

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FORBIDDEN PLANET

VIDEOS

BBC Video have just released two *Doctor Who* videos – *The Web Planet* and *The Dominators* – and we have ten copies of each story to give away!

The Web Planet, archived in **DWM** over **Issues 156-157** is a six episode classic of the Hartnell era. Introducing the Zarbi in an attempt to repeat the success of the Daleks as 'ratings pullers', the story pits the Doctor and his companions against a powerful alien menace. With their allies, the Menoptra, can the Doctor save the day?

The Dominators is one of the few remaining stories of the Troughton period. In it, the Second Doctor, Jamie and Zoe are in a race against time to stop the Dominators from atomising the planet Dulkis, aided by their deadly robotic slaves, the Quarks.

We have TEN copies of each new video to give away. Simply answer the three questions and cut out (or copy) the voucher printed below and send your completed entry to The Quark Competition, *Doctor Who Magazine*, Arundel House, 13/15 Arundel Street, London WC2R 3DX. Entries must be received by Thursday November 15th, multiple entries will be obliterated and the Editor's decision is final. The first ten correct entries will win *The Web Planet* and the next ten, *The Dominators*.

1) Name the creators of the Quarks.

....

2) Name the comic which first featured the Quarks as a foe of the Doctor.

....

3) In physics, what is a quark? (Answer in not more than fifteen words).

....

....

Name ....

Address ....

....

.... Age ....

TERROR OF THE AUTONS

PART 2

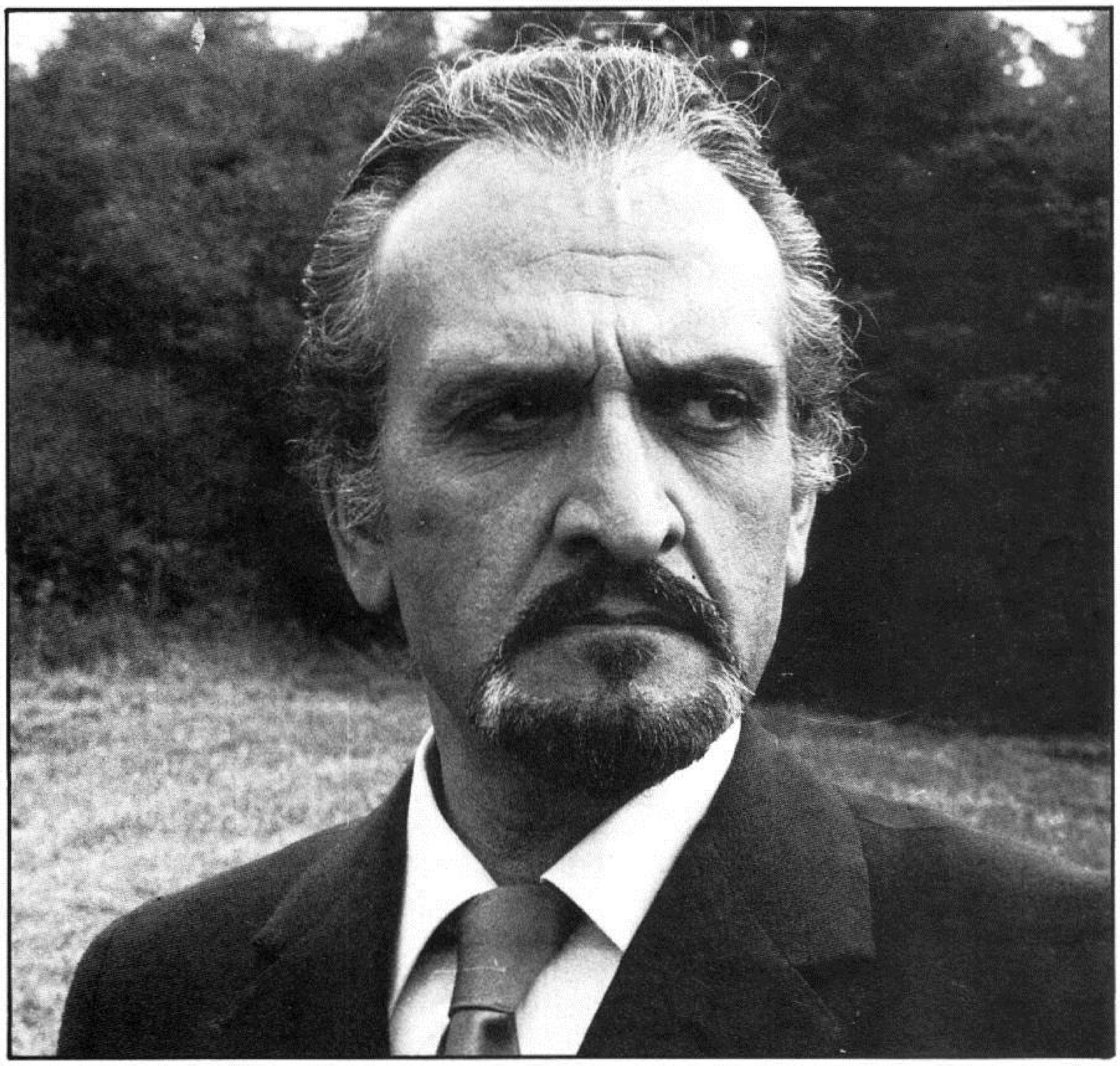


Photo © BBC.

The Doctor is again pitted against the Nestenes and their Auton servants, along with new Companion Jo Grant and UNIT. In an added twist The Master, a renegade Time Lord, had arrived on Earth and has co-ordinated the Nestenes second invasion attempt. In an attempt to kill the Doctor, he activates his latest trap – an animated plastic telephone flex. . .

EPISODE FOUR

The Doctor's calls bring help from the Brigadier who rips out the flex from the socket and saves his friend. The Master hangs up.

As the coach drives through the country, it is spotted and followed by a man on a motorcycle. The Doctor tries to get a reaction from the daffodil using the bunsen to no avail when Yates enters and reports that the flowers have been given out to the public. In his office, the Brigadier learns the location of the touring coach responsible and determines to tackle them in open country with the help of RAF strike command.

The Doctor and Jo are studying a section of the daffodil when the Brigadier and Yates enter to announce that the RAF are launching a rocket strike on the coach in an hour and a half, before it can move to a populated area. The Doctor wants them to wait until he has found the purpose of the flowers, and so Yates leaves a radio with Jo so they can contact the observation point at the quarry where the Autons took Jo and the Doctor.

In the quarry, the Auton leader tells Farrel that the humans have surrounded the coach.

The Doctor projects a visual image of the daffodil's program on a screen which shows part of a face, nose and mouth. Jo calls the Brigadier, and the short wave radio brings the flower to life. As the Doctor realises the Master will activate them all with a gigantic radio signal, the object turns and spits a plastic film over Jo's face. Gasping for air, she is saved when the Doctor sprays the film with an aerosol. She could have been dead in ten minutes. The Doctor sends her to contact Brownrose and find out if daffodils were at the scenes of death.

Benton, Yates and Lethbridge Stewart gaze down on the Plastics Coach. The strike is thirty-seven minutes away.

The Doctor finds that the plastic is dissolved by the victim's dying carbon dioxide as the Master descends the stairs into the lab, gun in hand. The Nestene Autojet was his own contribution to the invasion, which he will activate by a radio impulse once he has opened a channel for the Nestenes to arrive. As 450,000 daffodils spit death and cause chaos the invasion force will land. When Jo enters, the Doctor grabs the Master's demat circuit, but the Master counters by threatening Jo's life. As the Doctor hands over the circuit, Jo foolishly blurts out that the coach is to be bombed . . . so the Master decides to let them live a little longer.

At the coach, Rex gets frantic and breaks his conditioning. The Auton leader strikes him down. With thirty-eight seconds before the strike, UNIT are aghast to see Bessie drive up with the Master holding Jo and the Doctor at gunpoint, herding them into the coach. Benton calls off the air strike and the fighter overflies.

In the coach, the Doctor and Jo are tied up and dumped on the floor by the Autons as the Master discusses his plan. Realising that the Master plans to send his signal from Beacon Hill four miles away, the Doctor sends a morse message to the UNIT men by using the coach's brake light. The warning about the daffodils is relayed to the civil defence authorities.

Jo works her hands free shortly before the coach gets ready to leave and she and the Doctor are taken to the back. As the vehicle drives to the Research Centre where Yates and his men are waiting, Farrel recovers and tries to grab the wheel. The coach goes out of control, allowing the Doctor and Jo to escape from the emergency exit and reach safety. The Master directs the Autons into battle and soon UNIT are engaged in combat. Jo sees the Master running up a gantry, throwing a luckless scientist to his death, and the Doctor and Brigadier set off after him.

In the cabin, the Master focuses the two dishes. By the time the Brigadier has shot his way in, a shapeless white form is materialising between them. Whilst the battle rages below, the Doctor persuades the Master that the Nestenes will not spare him when they have arrived, and the Time Lords work together to reverse the polarity whilst the transfer shift is still open. The consoles explode, the white form is flung back into the sky and the Autons collapse.

By the time the Brigadier and Doctor recover, the Master has fled but Jo and Yates see him heading for the coach. Moments later, the dark figure emerges in a gesture of surrender, but then produces a gun so Yates shoots him down. The corpse is Rex Farrel wearing a mask. The real Master, at the wheel of the coach, tries to run the Doctor down before making good his escape.

Later in the lab, the Brigadier says the coach was found abandoned. The Doctor reveals that since he handed the Master his Mark I dematerialisation circuit, the Master is trapped on Earth and is bound to turn up again. In fact, he is looking forward to their next meeting. ▶

The story was commissioned early in 1970 on the strength of *Spearhead from Space*. The season had been a probationary one for the show after the poor ratings of 1969, but the revamped style had assured that the series would progress an eighth season by late January 1970. Producer Barry Letts had come very close to writing the pilot episode of *Snowy Black*, a light hearted series about an Australian coming to live in London which could replace *Doctor Who* if necessary. But for the start of the next season it was decided that since the Autons had proved to be a great hit, they should return. Despite his reservations at using old enemies, writer Robert Holmes embarked upon a sequel called *The Spray of Death*.

For his new Auton story, Holmes was inspired by warnings against suffocation on plastic bags and remembered the plastic daffodils which had been given away with soap powder years earlier. Inflatable armchairs were also becoming all the rage along with the first appearance in the UK of grotesque plastic troll dolls from Denmark. Holmes liked none of these and created some parts, such as McDermott, purely to get killed by such devices. In the original synopsis, the senior Time Lord tells the Doctor that the Master has escaped from a prison on their own planet where he was being held for his genius of destruction. The Master was able to leave in his TARDIS before it could be de-energised.

Ronnie Marsh, then Head of Drama, indicated that four episode serials should again start the season as this gave more frequent 'first nights' to hook the floating viewer, which script editor Terrance Dicks agreed with. The decision was also taken to abandon the seven episode serials which had dominated the previous season. Letts realised that with stories consisting generally of four or six parts he could adopt the procedure of recording episodes in blocks of two per fortnight, as pioneered with *Inferno*, as opposed to one a week as practised in the Sixties. The aim would be for a week of location shooting followed by a fortnight of rehearsal leading to two studio days. The Friday could be used for technical shots, Colour Separation Overlay work and fight sequences with Saturdays for recording the remainder of the episodes.

Exercising an option he had insisted upon when becoming producer, Letts decided to direct the first serial of the new season himself. He also had to create a new companion to replace Liz Shaw. The character had been dropped between seasons after mutual agreements between Caroline John and Barry Letts that the rôle did not fit into the show and had minimal development. The new assistant, Josephine Grant, was thus created.

Letts decided that Jo should be the total opposite of Liz. He sought a family atmosphere and recalled the strong boy/girl friendship of Jamie and Victoria. To give this, a new character would also have to be developed to give Jo a romantic interest. This character, Captain Mike Yates, was also created by Letts and Dicks since it was felt that the Brigadier really needed a captain as his chief confidant, as opposed to a mere sergeant.

Richard Franklin had been a captain in the Royal Green Jackets and a clerk in an advertising agency when he was encouraged into acting by Susan Hampshire and John Standing. After training at RADA, he moved into theatre work. On the first night of a West End show he was appearing in, his agent was seated next to Barry Letts and suggested Franklin for a part, with the television producer arranging that the actor should arrive for an audition the next morning.

COMPANION HUNTING

Franklin auditioned for Yates, along with another young actor called Ian Marter. Having secured the rôle he took up the sport of aikido at the BBC club. This came as a suggestion from stuntman Terry Walsh, who had suggested that the Doctor and UNIT should all practice karate. Letts felt this was too violent, and instead advocated the purely defensive principles of aikido.

With Franklin already cast, Letts started interviewing sixty actresses from three hundred applicants to find a young and attractive girl to play Jo. He arrived at a shortlist of six, the last of whom was twenty-one year old Katy Manning, the daughter of journalist J.L. Manning, who, after training at the Webber Douglas Drama School, worked in Wolverhampton Rep, followed by commercials and episodes of *Man at the Top* and *Softly, Softly: Task Force*.

The nervous, chain smoking, ring bedecked Katy thought she was too late for the part. Two of her opponents were a blonde and a brunette, very much in the style of the girls from *The Avengers*. Her audition with Richard Franklin involved Yates warning Jo about magical forces conjured up by a book of spells which lead to a confrontation between Jo and the devil. Letts offered Katy Manning the rôle the next day. She found herself teased over her small stature, and told that she would have to stand on a box for all her scenes with the tall Jon Pertwee, whom she had met briefly in the BBC foyer some months earlier.

The other new character

decided upon for the new season was more of gimmick attempted by Letts. The Master – a name arrived at by Terrance Dicks – would be a continuing villain throughout the season. By mid-1970, a half-page outline had been created to supply to the season's writers, describing the character as being an evil Time Lord who was a master of disguise with the use of many pseudonyms, and with his own TARDIS. During further discussions with Holmes, the trademarks of hypnotism and shrinking people were arrived at. The aim, as Dicks said, was to make the Master the natural Moriaty to the Doctor's Sherlock Holmes.

Roger Caeser Marius Bernad de Delgado Torres Castillo Roberto, who acted under the stage name of Roger Delgado, was a true cockney born of French and Spanish parents. After a career in banking, he began acting in 1938, moving to Leicester Rep in 1940 and became a member of the BBC drama players in 1950. At the cinema he was seen in films like *The Captain's Paradise* and *The Battle of the River Plate,* whilst on television his foreign looks were much in demand for him to play villains in series like *Maigret, Sir Francis Drake, Danger Man* and *The Avengers.* He had attempted to get a rôle in *Doctor Who* on three previous occasions without success.

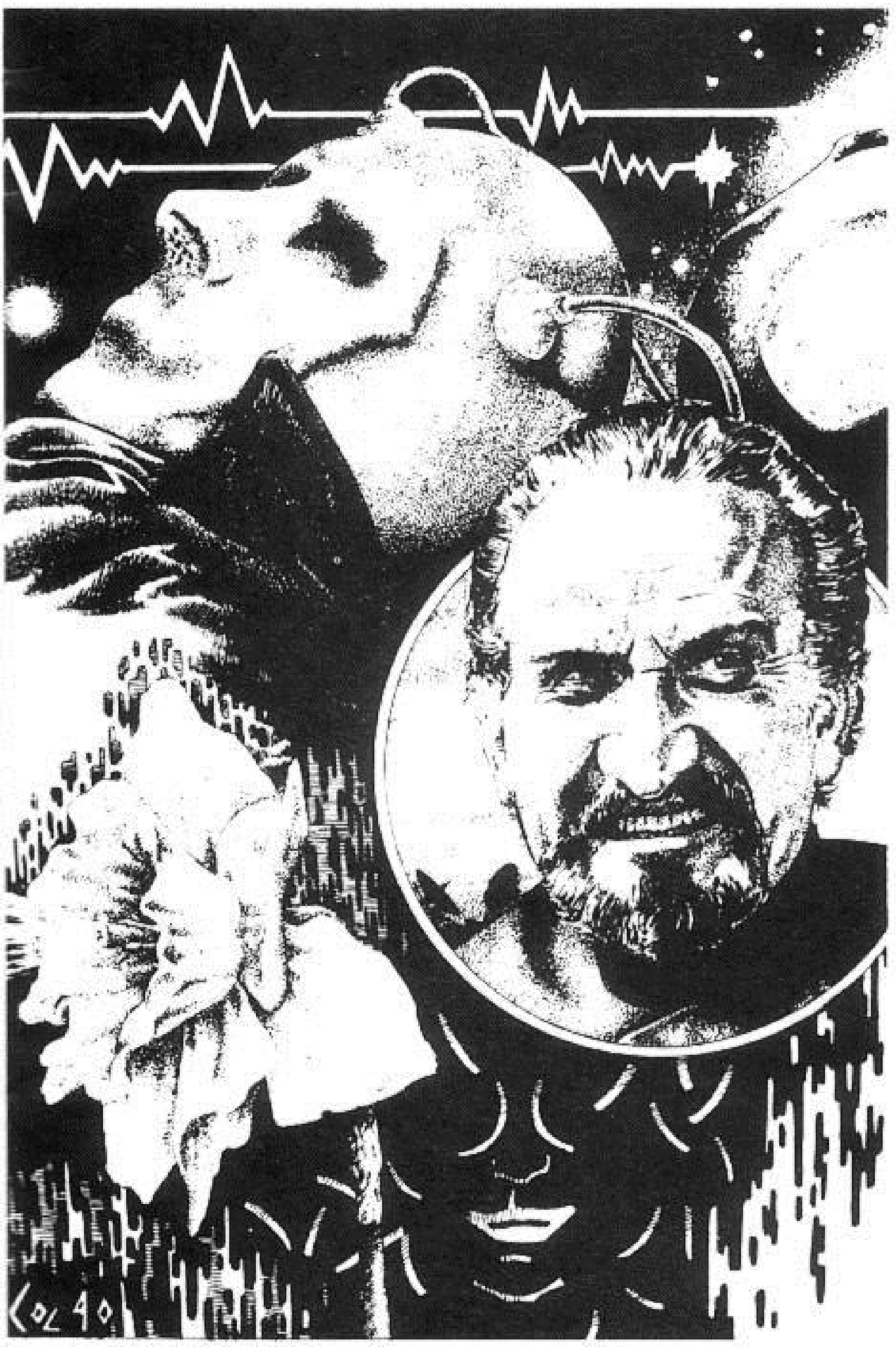


Illustration: Colin Howard

Letts had known Delgado for many years from their work together as actors in rep and on television, and was his immediate choice for the rôle of the Master. Delgado took the part, but was keen to leave at the end of the season and so return to playing a variety of characters elsewhere.

Costume designer Ken Trew gave the Doctor a more striking and colourful new image with a red velvet smoking jacket for the first episode, a blue jacket for the bulk of the serial with a purple lined cloak, replacing the more simple black and white version of the costume Pertwee had worn in his first season.

Letts and Trew also took the opportunity to alter the UNIT uniforms which they had inherited from the Peter Bryant days. After discussions with the War Office about what such a uniform could actually look like, the team found that it would be a normal Army uniform with blue United Nations flashes and berets.

For the stylish character of Jo Grant, Katy Manning had a say in her fashions during discussions with Letts and Trew, and often she was allowed to wear her own clothes. However, Letts drew the line with one T-shirt covered with pictures of Mickey Mouse she suggested.

Ken Trew and make-up designer Jan Harrison created the look of the Master between them. The main feature was a collarless, high neck suit of the sort worn by Pandit Nehru – a suggestion initially made a year earlier by Pertwee for his appearance as the Doctor. Grey flecks were added to Delgado's natural beard, and a small hairpiece was fashioned to cover his bald pate. It was Delgado's idea that his character should wear tight black gloves.

Although the energy unit prop and Auton wrist guns from *Spearhead from Space* were re-used, new vacuum formed masks were made for the blank faces of the normal Autons. Less detailed than the old versions, they were thinner and cooler to wear. The carnival masks for the Autons were constructed by Michaeljohn Harris of visual effects, whilst Jan Harrison handled all the soft rubber masks for the serial, such as Terry Walsh's Auton policeman, Roger Delgado's Master as worn by Michael Wisher, and Norman Stanley's mechanic as worn by Delgado

The title change came very late in the day, and early publicity material, such as appeared in *Radio Times* and the Synopsis for the Deaf, still referred to the serial as *The Spray of Death.* By now though, Serial EEE was retitled *Terror of the Autons.*

CASTING

On the cast front, Michael Wisher who had provided uncredited voices at short notice on *The Seeds of Death* and played John Wakefield in *The Ambassadors of Death* returned – minus beard – to play Rex Farrel. Christopher Burgess as Philips had been cast before by Letts as Swann in *The Enemy of the World,* reunited with Andrew Staines as Goodge who had been a sergeant in the same serial. Time Lord David Garth had played Solicitor Gray in *The Highlanders* and strong man Roy Stewart had been Toberman in *The Tomb of the Cybermen.*

Names more firmly associated with the show also got involved. Pat Gorman, an extra since 1964, gave body to the Auton leader. Terry Walsh, stuntman as far back as *The Smugglers* became an Auton as well as involving his HAVOC friends such as Derek Ware, Marc Boyle, Alan Chuntz, Stuart Fell, Roy Scammell and Bill Horrigan as others in action sequences. Dave Carter appeared briefly as a museum guard, having played Silurians in *Doctor Who and the Silurians* and a Primord in *Inferno,* plus extras as far back as *The Power of the Daleks.*

Location material was shot at Post Office buildings near Dunstable for the Beacon Hill station, Robert Brother's Circus just south of Edmonton for Rossini's Circus, a milk depot for the Farrel factory, Hodgmore Wood and Black Park Cottage plus a ▶

Katy Manning – a nervous start on *Doctor Who.* Photo © BBC.

◀ shopping precinct and gravel pit both situated in West London. Filmed inserts were also made of the explosion in the canal where Jo Grant tries to blow the Doctor up.

The four day shoot began at the circus on 18th September 1970, and was a time which Katy Manning enjoyed immensely. One of her most treasured items is a photograph of herself taken with Jon Pertwee on their first day of shooting. Robert Brothers were most cooperative and received a payment for their facilities, plus a screen credit on the first two episodes.

Subsequent days did not go so well for the new actress. Not allowed to wear her spectacles for the part of Jo, the short-sighted Katy ran into a rock during the quarry scenes and knocked herself senseless, and injured her ankle. The team's joking that they would have to get another girl terrified the young Katy, who cried when she feared that she would indeed be fired. However, the warm family feeling of the new team soon overcame her doubts, notably when Roger Delgado pulled funny faces during the hypnotism scenes to try and make her laugh. The main cast were soon very close friends, frequently meeting socially and driving each other to rehearsals.

The HAVOC stunt team handled all the fight sequences. At the quarry, Terry Walsh executed a fall when hit by Yates in a fast moving car and was due to fall down an incline. However, the fall did not go to plan and Walsh fell further than he expected, although he was unhurt. When the Autons shot somebody, the smoke effect of the previous story was again used. An oval binocular mask was fitted to the camera for shots of the coach in the quarry for Episode Four.

For the climax of the story, Michael Wisher had to execute a scene disguised as the Master, wearing the rubber mask of Delgado, glued to his face. His convincing performance led the film crew to believe he had really expired from heat under the mask during the scene where he was shot.

The extensive locations meant that Letts ran out of filming time, so some scenes were transferred to the studio with CSO backdrops. It was soon realised that these worked very badly, and the sequences were kept as brief as possible. CSO was also used to add two moving model radio telescope dishes built by Michaeljohn Harris to the buildings at Dunstable.

RECORDING

Recording began with the first two day block in Studio TC8 on October 9th and 10th 1970. On October 9th, all the CSO material was recorded, including the scenes with the Time Lord atop the gantry, the museum, the computer room, the police car, the monitors in Rex's office, the Farrel's kitchen, the 'phone box, Farrel's car and the movements of the troll doll. Most of these used backgrounds of colour stills, or a colour film back projection.

The most complex CSO shot to line up was that of the shrunken Goodge in the corner of the lunch box, and this had to be re-recorded on the following day when all the remaining scenes for Episodes One and Two were taped. October 10th also saw the scene with the plastic chair which was recorded in stages in reverse. The chair was inflated with actor Harry Towb on it, and recorded on videodisc, then transferred to the master videotape in reverse. For the scene where the Doctor springs into the control cabin, a mattress for Pertwee to land on was placed out of camera shot.

Visual effects provided the Doctor's equipment which appeared to ignite in Episode One, and the working prop gun for the Master which lit when fired. As background to the new laboratory, gram recordings of canal sounds were played, and the sound of dogs barking

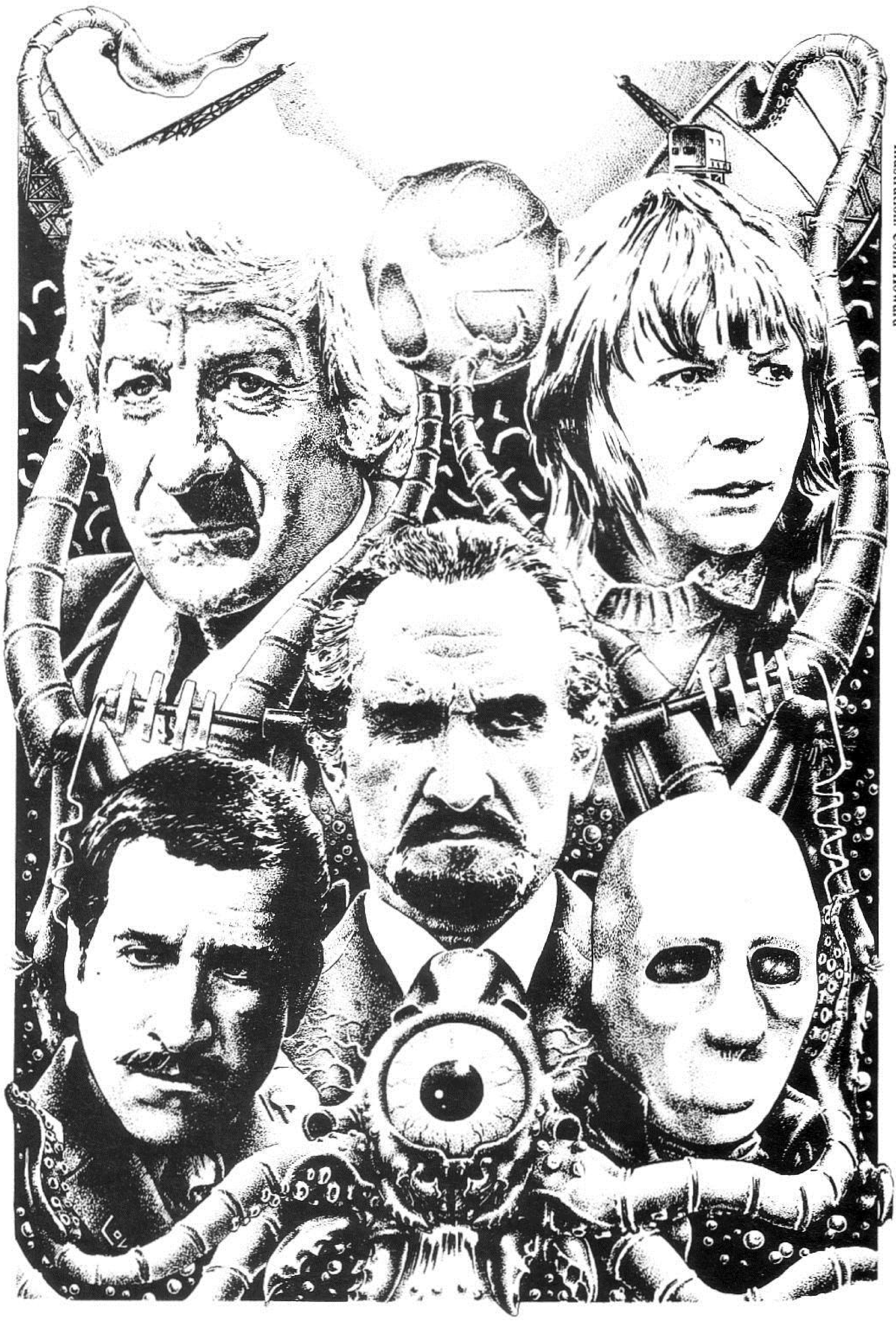


Illustration: Colin Howard

Illustration: Colin Howard

backed Rossini's caravan interiors. The interior of the Master's TARDIS was represented by a silver 'flat' with some pipes on it, seen on a monitor. The grenade explosion which killed Philips was achieved off-screen by light and sound effects.

Problems arose with the costume for the troll doll. This was operated by Tommy Reynolds, a small artiste who had been a Chumbley operator in *Galaxy Four: The Exploding Planet,* who was CSOed onto the main action set and recorded on videodisc to make his movements jerky when played back at speed. The costume had been sub-contracted but arrived late with the costume still reeking of glue fumes. This caused Reynolds great discomfort.

Material for Episodes Three and Four was recorded in Studio TC6 on 23rd and 24th October 1970. The brief sequence of the 'phone flex strangling the Doctor was recorded in reverse, again on videodisc. A model octopoid Nestene had been constructed and filmed, with the plan being to CSO the film between the two dishes. Barry Letts was disappointed with the film however, and ordered a defocussed glowing CSO mask to be used instead. Likewise, film footage of the Nestene breaking up and being blown back into space was not used.

CSO was again used for scenes on board the coach, for UNIT's observation post and the troll doll. On this occasion, the static prop version was also used in close-ups and hurled at the camera, and it was this which was 'shot' to pieces on the blue CSO set with sections of its body pulled away on cue by wires.

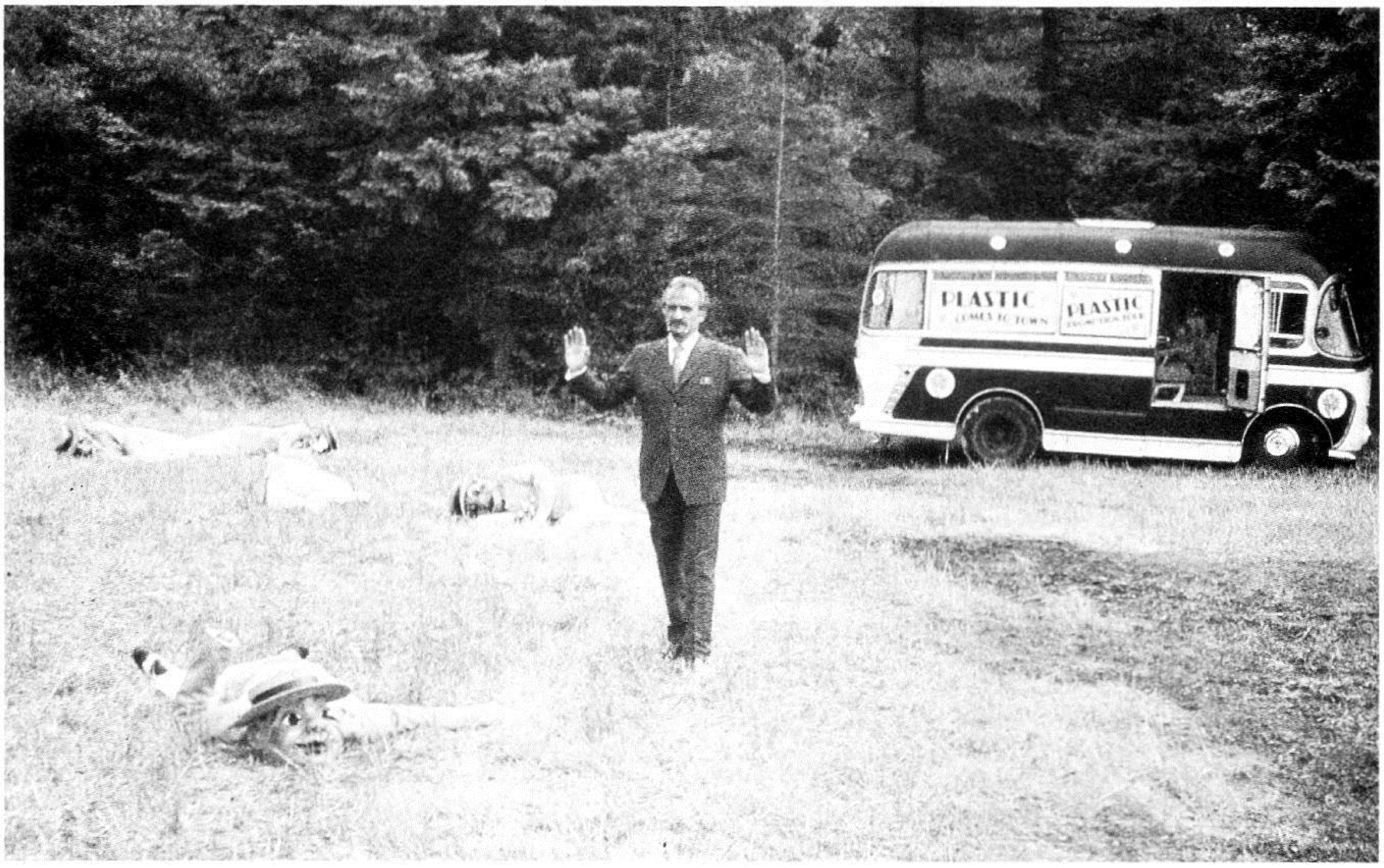
One scene recorded but not used in Episode Three had a real policeman boarding the coach and becoming suspicious about the occupants, leading to his death from the Autons. Although deleted due to timing, Bill McGuirk's rôle as the policeman was still retained on the closing credits, the actor having appeared as a guard in *The Enemy of the World.* The Auton leader's electronic voice from Haydn Wood was ring modulated by the Radiophonic Workshop.

A NEW IMAGE

Smoke was used to show the TARDIS' failed take off, with the camera shaking as its power rose. One daffodil was a working prop, which sprayed towards the camera. A recording break was then scheduled for a hard plastic appliance to be placed over Katy Manning's nose and mouth, and its dissolution was edited on videodisc in stages. Stock film of a fighter jet was used briefly in Episode Four as the coach was overflown. When the cabin's controls exploded, the pyrotechnics were augmented by a superimposed image of light reflecting off plastic, and the montage recorded on videodisc so it could be slowed down.

On Letts' desires for a new image, the story was given a new form of incidental score, an all electronic creation from a collaboration between Dudley ▶

The Doctor watches his experiments go up in smoke. Photo © BBC.



The Master (Roger Delgado) appears to surrender at the end of *Terror of the Autons*. Photo © BBC.

Simpson and Brian Hodgson at the Radiophonic Workshop. By use of multi-track recorders and synthesizers, the number of people involved in creating the music would be only two, thus keeping costs down. Both worked very late nights getting the new sounds ready, and the story saw the memorable debut of the theme for the Master, a version of which was later released on *The Worlds of Doctor Who,* the B-side to Dudley Simpson's single version of *Moonbase 3* on RESL 13. Simpson was not so happy about the absence of conventional instruments.

When screened on Saturdays from 2nd to 23rd January 1971, the serial netted similar ratings to the previous season. The viewing figures and positions were 7.3M (78th), 8.0M (71st), 8.1M (58th) and 8.4M (59th). The new season was highlighted by featuring again on the first *Radio Times* cover of the new year (2nd-8th January 1971). A bright comic strip photo cover announcing *Doctor Who in Terror of the Autons* introduced the Master and a hypnotised Jo, whilst inside a half-page article by Giles Poole announced the new villain to the readers. The heavy coverage given to Delgado at first is reported by some sources to have irritated Jon Pertwee at the time.

The reception to the serial was notable. Exception was taken to images of both the friendly policeman and plastic dolls as potential killers by the police and parents respectively, and it was expressed that the series should in future portray threats as more divorced from things a child could see in real life. Two years later, Holmes found the story haunting him again when talking to Ronnie Marsh about the possibility of becoming script editor on the show.

Terror of the Autons exists in the BBC Archives complete in three forms; 16mm b/w telerecordings, a colour Sony Umatic videotape and on poor colour American 525 line videotape – neither of the last two being British transmission quality. The story was novelised by Terrance Dicks as *Doctor Who and the Terror of the Autons* and published in May 1975 by Target books sporting a comic-style cover from Peter Brookes with interior drawings by Alan Willow. In March 1979 it was reissued with a subtler cover from Roy Knipe, also used on the hardback edition from W.H. Allen in February 1981.

◆

Archive and Fact File compiled by Andrew Pixley, co-editor of TIME SCREEN. With thanks to Jeremy Bentham.

TERROR OF THE AUTONS
SERIAL EEE
CAST

Tom Pertwee (*Dave Who*) with John Baskcomb (*Rossini*), Roger Delgado (*The Master*), Dave Carter (*Museum Attendant*), Katy Manning (*Jo Grant*), Christopher Burgess (*Professor Philips*), Andrew Staines (*Goodge*), Nicholas Courtney (*Brigadier Lethbridge Stewart*), Richard Franklin (*Captain Mike Yates*), Frank Mills (*Radio Telescope Director*), David Garth (*Time Lord*), Michael Wisher (*Rex Farrel*), John Levene (*Sergeant Benton*), Harry Towb (*McDermott*), Stephen Jack (*Farrel Senior*), Roy Stewart (*Strong Man*), Barbara Leake (*Mrs Farrel*), Terry Walsh (*Auton Policeman*), Pat Gorman (*Auton leader*), Haydn Jones (*Auton voice*), Dermot Tuohy (*Brownrose*), Bill McGuirk (*Policeman*)†, Norman Stanley (*Telephone mechanic*).

† Credited, but does not appear.

CREDITS

Written by Robert Holmes. Title music by Ron Grainer and BBC Radiophonic Workshop. Incidental music by Dudley Simpson. Circus Sequences by Courtesy of Robert Brothers (Episodes One and Two). Action by Havoc (Episodes Three and Four). Script Editor: Terrance Dicks. Designer: Ian Watson. Producer: Barry Letts.

BROADCAST DETAILS

EPISODE ONE	2nd January 1971	5.15pm-5.40pm
EPISODE TWO	9th January 1971	5.15pm-5.40pm
EPISODE THREE	16th January 1971	5.15pm-5.40pm
EPISODE FOUR	23rd January 1971	5.15pm-5.40pm

WHAT KATY DID NEXT

Jo Grant's last appearance on *Doctor Who* was in 1973 with *The Green Death*. *DWM* caught up with actress Katy Manning, to find out what's happened since. . .

Katy Manning has become so much a part of the Australian theatre scene that she seems almost to be a fixture, with lengthy tours in *Otherwise Engaged, See How They Run* and *Run For Your Wife*, co-starring with such distinguished actors as Andrew Sachs and Martin Shaw. She's seen most of this vast country from the stage and dressing room, and it's only a happy accident that brings her to Melbourne in time for this interview. This time the play is *Educating Rita,* and the co-star is Barry Crocker, once Barry McKenzie on screen, who's main claim to infamy nowadays is that he sings the theme song to *Neighbours.*

Katy is as delightful as her *Who* alter-ego Jo Grant, bubbly with post-performance excitement in the theatre bar. While her co-star looks on sagely, she conveys a palpable feeling of enjoyment. Her accent skips between Liverpool, London, Australia and New York, and, a born actress, her body language follows suit.

"Accents are something I've been doing since I was a little girl," Katy commented. "When I did Rita first of all, I met a couple of ladies from Liverpool and they said it was wonderful to meet another Liverpudlian! But that's nice, you know. A bit like when I was playing Welsh in Wales, I thought we were gonna get lynched! All these Welsh miners came up afterwards – thank God my mother's maiden name was Jenkins – and they dragged me into the bar and made me sing Welsh songs. I was singing gobbledegook, but they were convinced I was Welsh..."

Obviously, being a *Doctor Who* companion hasn't got in the way of Katy's career, as it has with some actresses.

"I've never played anyone like Jo Grant since. "I went straight into playing a junkie in *Target.* You can't get much farther away unless Jo had a secret past that nobody knew about! I also did a crafts programme called *Serendipity.* It took me months to learn how to say 'serendipiticious'! Jon Pertwee said to me after I left the show, 'You've got to do comedy'. I said I was a serious actress – *Man At The Top* was *very* serious. 'No,' he said, 'you're too peculiar for that'. Thanks a lot!"

She's unsurprised at *Doctor Who's* continuing worldwide success.

"In *Educating Rita,* there's a line about talking like a Dalek, which is when you hear the *Doctor Who* fans in the audience laughing. I was embarrassed about it for a while, but I say to people that that's the strength of the show, it is a household name."

So is Katy, at least in some households. The fan mail still floods in for a character not seen on screen in the last decade.

"I had to have someone employed to answer my mail," she sighs with genuine regret, then shifts straight back into Rita before the conversation might reveal the vaguest hint of angst. "But she's gone to America now, so I'm afraid nobody's gettin' any answers! Not unless they send a stamped letter to themselves, then I'll send it back!" Katy meets Australian fans face to face also. "There's zillions of them! They're bringing Jon out here in October, and they want me to go to a convention with him. It's a celebration of us getting together again. We did a *Whodunnit* (Jon's tv sleuth/quiz series of the mid-Seventies) once, but otherwise we haven't been a little team since the end of *Doctor Who,* because I haven't wanted to dash around and do those big American conventions. Twice was enough for me. Nick Courtney and I got together and it was an extraordinary experience. The audience were saying 'Oh, that's why they got on so well', you could see that here were two people who had really enjoyed working with each other.

So what about combining her two interests *Who* and stage work? Was she going to do *The Ultimate Adventure,* if it went Down Under?

"They've already sounded me out. I'd do it if I could go across the stage on a kirby wire, I love stunt work. And there's seventy Daleks in it! Yeah! One comes in and says 'You sixty-nine wait in the corridor!' It was a bit like that in the studio (for *Day of the Daleks*), when we'd have four Daleks to do millions of them."

Having been in Australia for eight years, Katy's adapted to the country's relative calm.

"I become quite Aussie from time to time. It's not so much that I'm homesick. I'm sort of a countryless person, I'm just a citizen of the world. I mean, I love Australia but I miss England terribly. I miss the humour, I miss the cities, I miss the dirt. I want some dirt. I'm sick of cleanliness! I want to trip over some good ▶

Katy Manning at Panopticon Eight in 1987. If she does return to Britain, we may well see her on the convention circuit once more. Photo © David Howe.

rotten garbage! I want to come out of the stage door and find a punch-up going on." She attacks herself with fists in a high-speed mime that Jon Sessions would be proud of. "Get stuck in there!" Then, suddenly, she's conversational again, with a glance at the bemused Mr. Crocker. M's Manning is having fun. "I'm missing Aston Villa, of course, little things like that. I miss commercial breaks that say 'end of part one'. I get confused with the tv out here."

She's certainly thrown herself into the parts she plays, touring endlessly.

"I've done the whole of Australia, from the little country towns in Victoria, right up to Darwin, all of Queensland, I've played it all. That's why I haven't been home, I've been a bit busy! Going from one side of Australia to the other is like London to Russia, but I think the theatre-going public in places like Melbourne and London don't show their appreciation of the piece as much as in these little country towns where they're totally gobsmacked. They sit absolutely silently through a comedy, 'cos they're enjoying it so much. At the end you hear how much they've enjoyed it. They come up and thank you, and say 'Do you come from Scotland?'"

"Both my son and daughter, JJ and Georgina, are very used to travelling, and they don't mind going where Mum says. When we went back to England, Derek Nimmo took us to –" and she slips into a plummy Derek Nimmo – "a real-ah English pant-oh. And guess who's starring in it? Rolf Harris! The children were invited up on stage, and Rolf asked them where they came from. JJ said 'I come from England' and Georgina said she was Australian! He asked if they were a married couple… I honestly don't think I intended to stay, but it has a tremendous lure, this country, and there are an awful lot of extremely talented people over here, nice, warm and welcoming people. They'll always be my friends, I can't cut off and say that's it, Oz."

So she's leaving?

"After *Rita* comes to an end, there's a possibility we'll be doing another little piece, but my mind, my body – I hope it goes with my mind – are aiming to go back to London. I kept thinking 'I'll be back tomorrow', but time kept going on. Now I am coming back. I'm going via New York, that's around the end of October, then I'm going to come to London, and may think about moving to either. Depends on what time the bus leaves, doesn't it? Beggars can't be choosers. I'm like Rita, I get a gut reaction, and that tells me to go back right now. Last time I was in the West End, people came backstage and said 'It's good to have you back, Manning, you can hear that voice at the other end of Shaftsbury Avenue.' Now I'll probably get back and everybody will say 'Why did you bother?!'"

I doubt it. Katy's got too much energy not to make an impression. And she's making good use of it.

"I never sit still long. I've been writing. I've done a pilot for a tv series, a comedy called *Don't Call Us,* and we're taking that back to England. It's been terrific fun doing it, and that's given me a lot of confidence. Now, if I don't succeed, what have I lost? Nothing. I had nothing in the first place! We'll do a deal with anybody, even the flippin' Hungarians if they want to make it!"

Will it make a change to get away from Rita, a part she's been playing for the best part of a year?

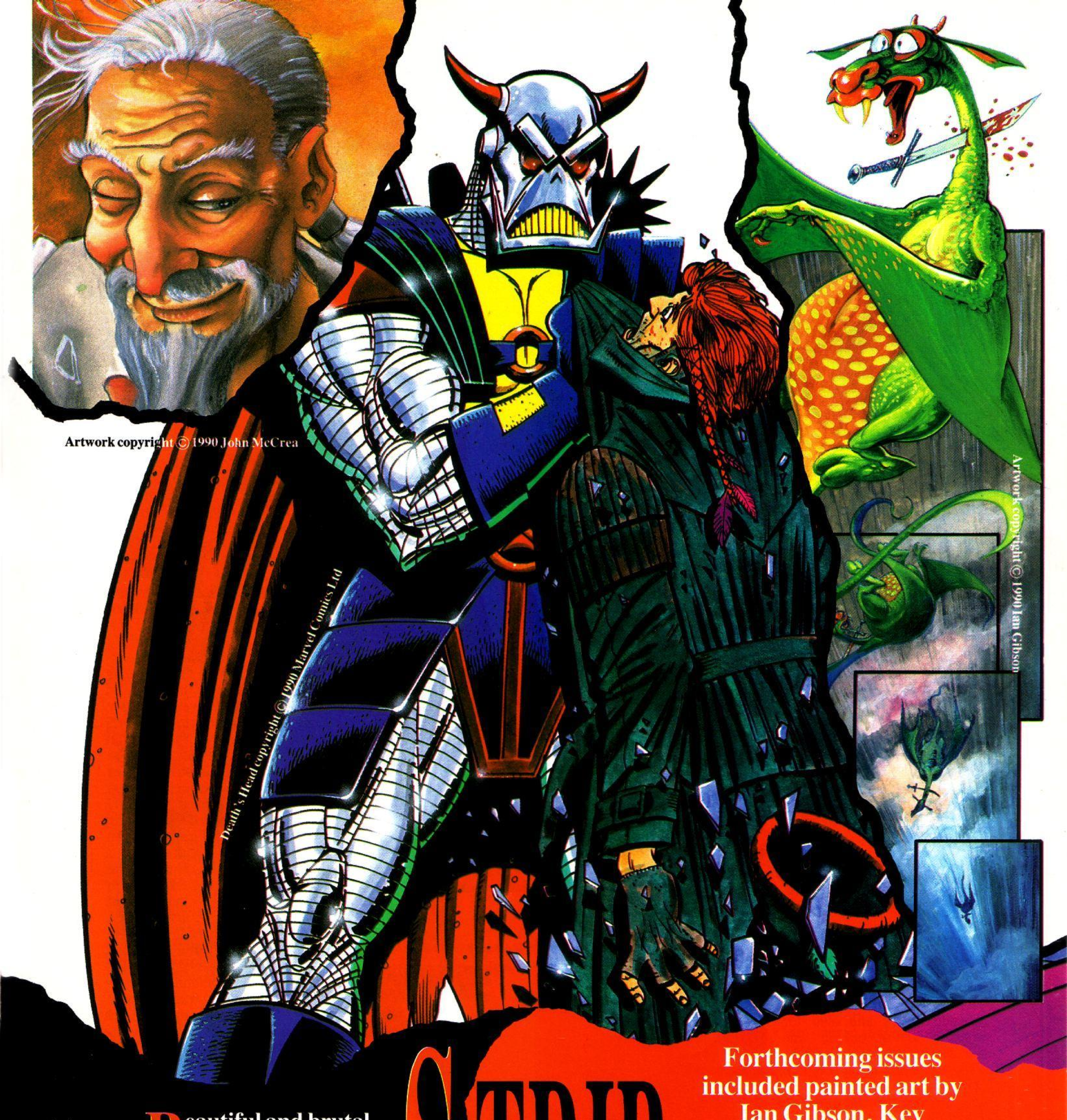
"Somebody did ask me if I was gonna do anything but Rita. I'll probably be playing her until it's *Educating Rita's Granny.* I think a lot of the audience are more familiar with the movie, but you're taken on a far stronger journey with the play. Julie Walters said that she had to take a much lighter approach in the film, because it was sold as an International Love Story, and if you're gonna make one of those, with Michael Caine and all that, you can't really get too deep.

"We don't have that last scene at the airport, which to me spoilt it. I like it left open. That's the magic thing about going to the theatre. You, the audience, decide. So much of it is left as your work. The actors take you on a journey, and you appreciate the journey according to your needs and desires…" She pauses, aware that perhaps she's slipped into the wrong part, perhaps this is too deep for the Katy Manning we think we know. And then she laughs, "That was good, wasn't it? That was terribly clever, I've just knocked myself out, *actually.* Rita would tell you that that was a load of bull!"

Then she starts telling me that Barry Crocker is the Australian *Doctor Who,* a dead ringer for the role, and I can quote her on that. Mr. Crocker himself decides that he'd best regenerate back to his hotel room, and Katy Manning kisses me on the cheek, heading off into the Melbourne night, still bubbling. The question isn't whether she's ready to come back to Britain, but rather, is Britain ready for her?

Interviewed by Paul Cornell, with thanks to Helen Garth.

Jo Grant is introduced to travelling in the TARDIS in *Colony in Space.*



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MATRIX DATA BANK

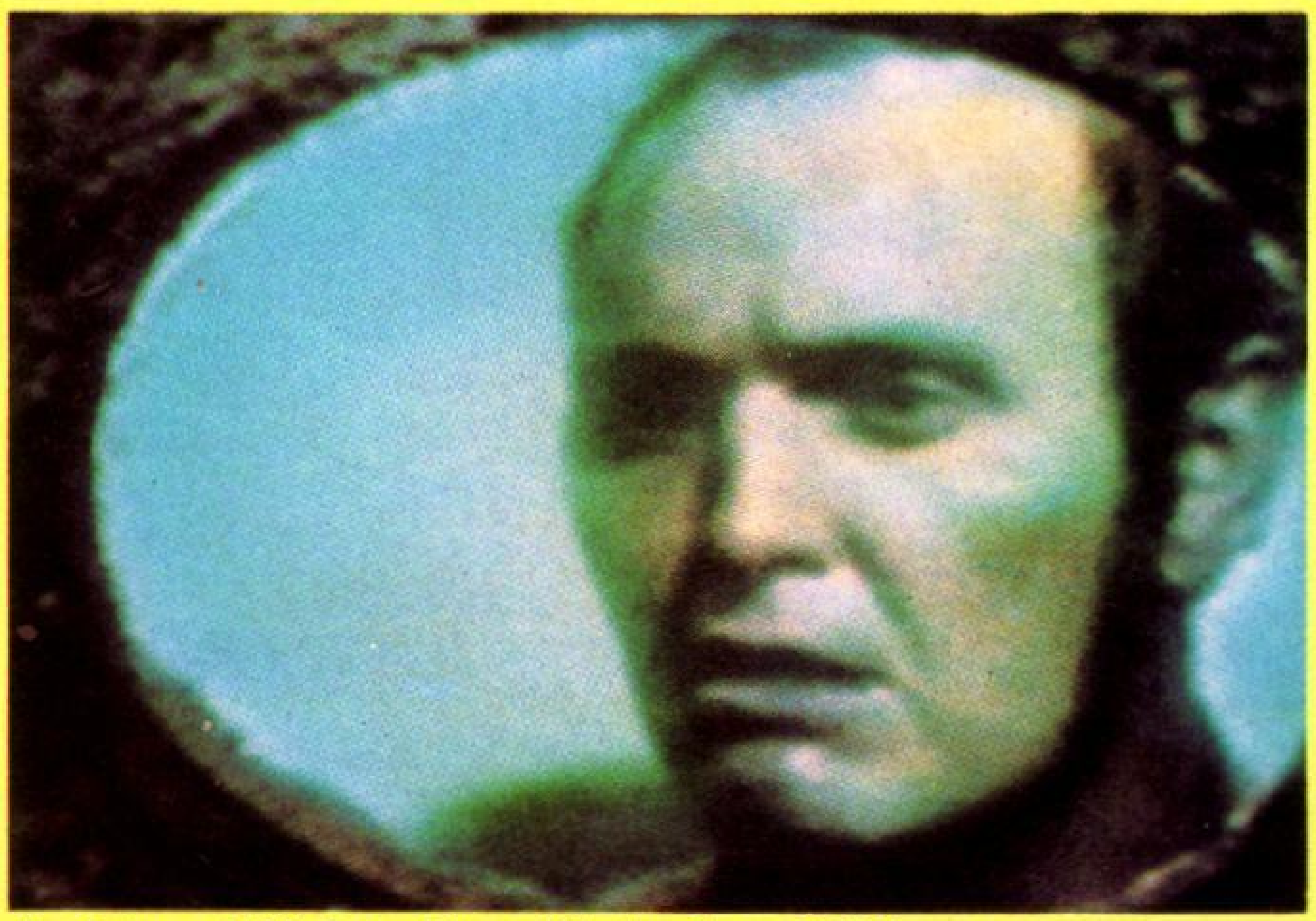
From your letters, one of the major areas of confusion amongst some of you concerns the difference between a video and special effect. With the increasing number of electronic (for example, CSO/ Chromakey and Quantel) as well as physical tools (such as explosives and models) now available to assist programme makers, the distinctions have blurred, with both Video and Visual Effects working together to achieve the final 'magic' on screen.

The simplest distinction is that a video effect is added to material already recorded, in 'post-production'. A special, or visual effect takes place in 'real time' – either while the cast are acting out the story and the programme is recorded (for example, explosions) or during special recording sessions for the effects themselves. Examples of the latter include model work such as spaceships or particularly intricate 'showpiece' effects like the death of Kane in *Dragonfire*.

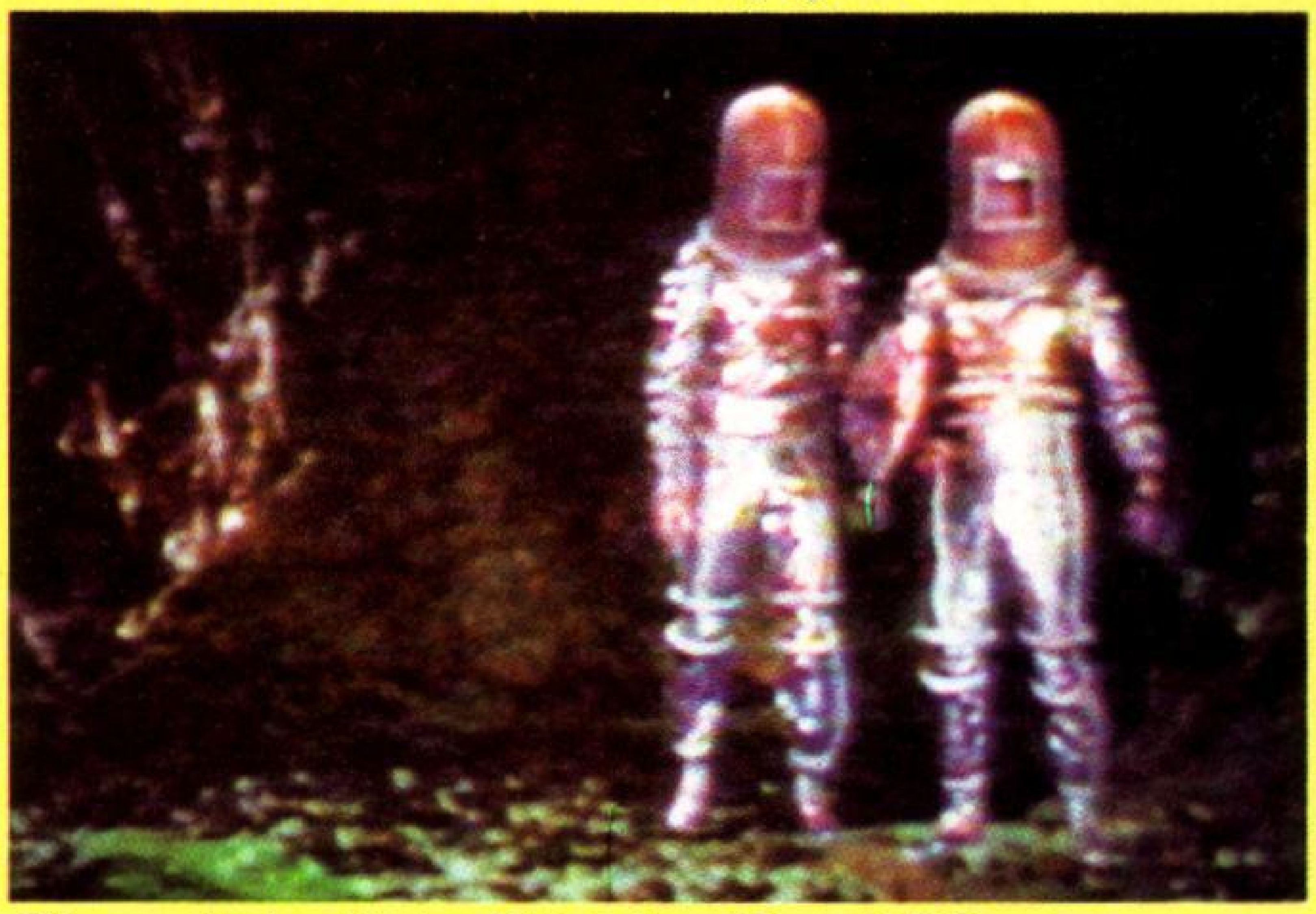
FIRST USE

Toby Hambrook from Southend simply wants to know when the first video effect was used in *Doctor Who* and when CSO was first used.

In the Sixties there was very little video technology (although *Doctor Who* has always been recorded on video – it was transferred to film for overseas sales and also for when a lot of editing was required, as this could be achieved more easily on film than video itself. Then, there was no facility available to manipulate images) anything that could not be done live, during recording, was limited. A great deal of use was made of inlay shots, mixing several images from several cameras into one. In *The Daleks,* footage of the Dalek city and the creatures in the swamp are combined with footage of the actors.



The first use of CSO: *Doctor Who and Silurians.* Image © BBC.



CSO was used to the point of overkill in *Underworld.* Image © BBC.

The Matrix plugs into the world of video effects this issue. . .

A Dalek is materialised in *Remembrance of the Daleks.* Image © BBC.

The earliest optical effect seems to occur in *The Moonbase* in 1967 when the Cybermen attack the Gravitron base with a laser bazooka, but the ray is deflected. The laser's ray was created by combining an animated ray of light, filmed separately, with the live action footage via an optical Printer.

Other effects in the same story (such as the Cybermen stunning humans) were generated live by mixing shots of a spark from a spark machine (a device that will generate a line of sparks between two poles) and this was laid into the studio image by a vision mixer.

The earliest use of CSO occurs in Doctor Who *and the Silurians* when the eponymous creatures use a monitor to compare Major Baker with an ape. Since then CSO has been used increasingly as a way of combining monsters with people and fantastic landscapes. Throughout the Pertwee and Tom Baker eras CSO was used, sometimes successfully in stories such as *The Mutants* (for all the shots of the Radiation Cave and of Ky mutating), *Carnival of Monsters* (for some of the material inside the scope, as well as for the Drashigs). In other stories it failed: *The Claws of Axos* saw scenes where the CSO effect was missed off, leaving a flat blue background when the UNIT landrover is attacked by Axons. The appearance of the Skaresen in the Thames at the end of *Terror of the Zygons* leaves a lot to be desired, and the overuse of CSO in *Underworld* sees the suspension of belief stretched to its limit.

Scene Synch was the next development in the use of CSO, first used in *Meglos.*

SPLITTING DOCTORS

Dariush Alavi and Arafat Ali Khan from Dubai in the United Arab Emirates write to ask about some other video effects. The first is from *The Leisure Hive* and they want to know how the effect of the Doctor splitting up in the Tachyon Recreation Generator was achieved.

This was a CSO/Quantel effect and involved several actors, each playing part of the Doctor's body. (For trivia fiends the actors were Tom Baker, Derek Chafer, David

A SHORT GUIDE TO VIDEO EFFECTS

Below we detail the effects now commonly used on *Doctor Who* today. Other effects include inlay (composite pictures), back projection, optical effects, trick camera lenses and matte shots (highly detailed paintings or photographs placed in the foreground of a set or added in post production. One example of this is the high vaulted roof of the Tomb of Rassilon in *The Five Doctors*).

CSO (Colour Separation Overlay, or Chromakey) allows one picture to be overlaid into another. If an actor stands on a CSO set (i.e. in front of a coloured curtain) he can be electronically superimposed onto any other camera source, be that another camera source, a model or a caption slide.

The colour information from the camera recording the actor, is matrixed to produce a black and white key signal to be fed to a video switch. The nominated CSO backdrop, normally blue, becomes black and all the other colours in the picture become white. This key signal is then used to combine the original CSO camera's picture with any other background. Of course, the actors and any equipment – which are to remain unchanged – cannot use any of the selected key colour, otherwise that would disappear. This is partly the reason why blue is often chosen, as it does not feature in human skin tones, but other colours can and have been used (any effects using the TARDIS's blue Police Box exterior necessitate the use of another colour, usually green).

Often CSO is very effective, but sometimes produces a blue haze or fringe around its subjects.

Examples of CSO use include dropping pictures into video screens in *The Revenge of the Cybermen;* to blot out Omega's face in *The Three Doctors;* and to render the void white in *Warrior's Gate.*

Scene-Synch was first used in *Meglos,* a method of linking two cameras electronically on two different sets, one 'slave' and the other 'master', then using CSO techniques to combine the two. In the case of *Meglos,* the camera was able to follow the steps of the Gaztaks by the screens of Zolpha Thura, rather than remaining static. The system – which can be very time consuming to use – gives the effect that the actors really are where they appear to be as the master camera pans with the actors and the slave pans with the background. This allows the actors to move behind and in front of pieces of a set, which are in fact models.

The Paintbox effect used in the extermination of a soldier in *Remembrance of the Daleks* took three days to complete. Image © BBC.

Quantel, another digital system, was introduced to the BBC in the late Seventies and enables the manipulation and distortion of a camera's image at the touch of a button. It can pull pictures in any direction and allowed, for example, the cliffhanger in *The Leisure Hive* when the picture zoomed into the Doctor's mouth and the extreme close-up of Tegan's eye in *Kinda.*

Quantel was the forerunner of many image processing devices. When linked up with the **Paintbox** facility, it allows the video effects designer to play with the recorded material as much as s/he likes. This includes changing colours, adding (or deleting) detail and even hiding whole sections of the picture from sight. A good example of this occurs in *Silver Nemesis,* where Lady Peinforte's house had all its upper windows paintboxed, to hide the modern double-glazed units that were there in reality. In *Ghost Light,* the upper observatory of the house was added in the same way.

The latest addition to the range of video effects is **Harry,** a very sophisticated computer-linked digital processor which enables the operator to change, move or create almost anything in the television picture. It's used a lot for graphics and Harry can even generate a moving image from a series of fixed reference images, creating up to ninety second sequences of animation. However, because it is expensive to use, it has not yet been employed for *Doctor Who* but was used for the centaur half-man, half-beast sequences for the BBC's *The Chronicles of Narnia. Doctor Who's* video effects use systems like Quantel and Paintbox in a 'Harryesque' manner, and so are achieved more economically.

David Howe

Rolfe and Roy Seeley). Only the appropriate limbs were selected to make up a composite Doctor and then Quantel was used to throw them all away from each other.

Moving on to *Time and the Rani,* they ask why the Rani was superimposed onto the background of the interior of her TARDIS and why was the same thing done to Fifi in *The Happiness Patrol.*

Scenes are achieved using CSO for different reasons. In *Terror of the Autons,* the scene where the Master steals the Nestene energy unit are all CSO – simply because it was cheaper than either constructing full size sets or going on location. Lack of time and faults with previously recorded material can also be reasons for using CSO and certain scenes have to be recorded quickly and cheaply. In the case of *Time and the Rani* however, her console room set had been destroyed and a re-designed model set was used instead, CSO providing an easy way to achieve a short scene.

Fifi is a different story. An animatronic cable operated puppet, Fifi was controlled from below by her operators. In some scenes, Fifi is seen in long shot (for example, when she is in the cage on the table in Helen A's office) and in certain cases the operators have to be hidden somehow. Using Paintbox, the image of the underneath of the table without the operators present can be overlaid on the table with them underneath, producing a completed picture of a table, with Fifi and no operators in sight. Some shots of Fifi were also achieved using CSO to hide the operators.

PLAYING OGRONS

On a final note, loosely connected to video effects, Jonathon D. Gray from West Yorkshire asks who played the Ogron which appeared in the Miniscope in Carnival of Monsters. (This effect was achieved using CSO on the yellow screen of the 'scope).

The shots of the Ogron and the Cyberman (with the back of his helmet unfastened) were specially recorded for the show and the actors playing them were, respectively Rick Lester (who also played an Ogron in *Day of the Daleks* and *Frontier in Space*) and Terence Denvills (who played a Cyberman in *The Invasion*).

Matrix Data Bank compiled by David Howe. A fuller guide to Video Effects appeared in the 1987 Doctor Who Magazine Autumn Special: *our interview with Dave Chapman starts on Page 36. If you have any questions about* Doctor Who, *write to Matrix Data Bank,* Doctor Who Magazine, *Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. Sorry, personal replies are IMPOSSIBLE.*

THE DOCTOR ABROAD

CITY OF DEATH

Paris, France
April/May 1979
Director: *Michael Hayes*

LOCATIONS

Art Gallery, Boulevard St Germain	Mon, 30 April
Café Notre Dame, Rue St Jaques,	Tue, 1 May
Rue de Vielle du Temple	Wed, 2 May
Eiffel Tower	Wed, 2 May
Louvre	Wed, 2 May
Boulevard St Germain	Thu, 3 May
Rue St Julien le Pauvre	Thu, 3 May
Rue St Jaques	Thu, 3 May
Boulevard St Michel	Thu, 3 May

Duty Free bags at the ready – *Doctor Who* flies the flag in search of pastures new! The programme's first tentative steps outside the United Kingdom featured four days in Paris, a city hardly synonymous with "death". Fortunately, viewers were provided with a memorable story, heavy on "les boulevards et les pietons." Producer Graham Williams described how the venture came about.

"No sooner had we settled on Paris than I decided to cost out the script. I felt that we could actually go to Paris at no extra cost as long as we were clever about it. I gave John Nathan-Turner, then my production manager, the list of the cast that I intended taking over and the time we'd be there, and he returned me a costing that was to within about fifteen pounds of what we'd spend going to Ealing Studios to shoot it. So with my Producer's hat on, I could guarantee that the writer, wearing my other hat, wouldn't need to take across people like chippies, scene shifters, prop boys – any of the supernumeraries usually vital to a normal shoot. All the scenes in Paris were written with a view to taking the minimum crew across, yet making it virtually undetectable to the viewer the way in which we had done it."

It was the need to keep the overseas crew to a minimum that ensured that K9 could have no part in the story, as his use should have involved more personnel in the form of operators and visual effects technicians.

The small cast and crew flew into Charles de Gaulle airport at midday on Monday 30th April and began filming just three hours later at an art gallery on the Boulevard St Germain. Because of the May Day celebrations, the gallery was closed, causing some amusement as John-Nathan Turner recalls. "The action required Tom and Lalla to run up to the doors and hurry in. On the final take, they ran up, pushed the doors and set the alarms off! The production crew beat a hasty retreat leaving me as unit manager to stay behind and explain to the police what had happened."

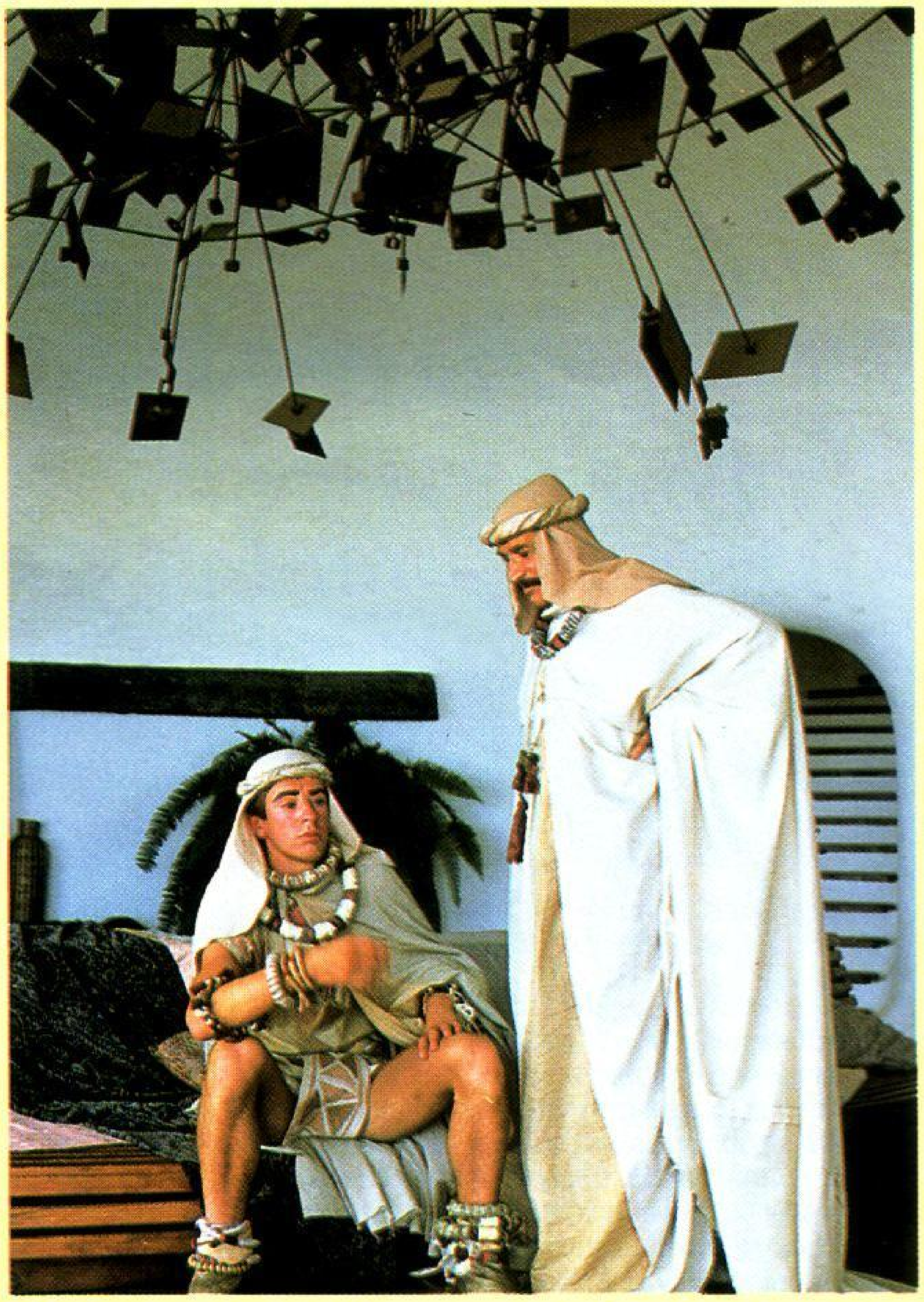
The next day's filming didn't prove any easier. The planned location was the Cafe Coquille St Jacques, by the Seine opposite Notre Dame, where all the exterior cafe scenes were due to be shot. Again, due to the festivities, the cafe was closed and the patron M. Lebeau steadfastly refused to open. A desperate search eventually found the Notre Dame cafe a few minutes away and so the scenes were filmed there. However, as the interior set had already been designed and was based on the original cafe, all shots had to be taken facing away from the building.

Wednesday's schedule involved scenes for Parts One and Two, shot outside a house on the Rue de Vielle du Temple which doubled as the Chateau. These were quickly completed

Romana (Lalla Ward) and the Fourth Doctor (Tom Baker) experience the *City of Death*. Photo © BBC.

Locations changed during the recording of *City of Death* in 1979, with a different cafe used to the one originally planned. Photo © BBC.

Peri (Nicola Bryant) in trouble off Papagayo Beach. Photo © BBC.



Malkon (Edward Highmore) and Tiamanov (Peter Wyngarde) on location for *Planet of Fire*. Photo © BBC.

Trouble for one of the Sontarans in *The Two Doctors*. Photo © BBC.

and cast and crew moved on to the Eiffel Tower to film the story's opening and closing scenes. The final location of the day was outside the Louvre to film three sequences, including the scene where the gendarmes meet the Doctor after the Mona Lisa is stolen. The crowds and traffic jams are conspicuous by their absence!

The final half-day's shooting was devoted to the numerous "running around the streets" scenes (which makes a change from corridors). Only a small area in the Cinquième District was used, with the action based around the crossroads of four streets.

With filming complete, the cast and crew returned to the airport to catch Flight 313 to London. The effect of a couple of film cans on the French airport authorities was quite devastating, as everyone was whisked straight onto the plane without the usual security checks.

Unlike later stories filmed abroad, there was no recognition of the *Doctor Who* regulars, and the tight schedule gave lasting memories to Lalla Ward. "We had to film loads of scenes in the rain and cold as quickly as possible because we only had a few days – there was no glamour in it at all!"

ARC OF INFINITY

Amsterdam, Holland
May 1982
Director: *Ron Jones*

LOCATIONS

Schiphol Airport, Arrivals Hall	Mon, 3 May
Schiphol Airport, Runway	Mon, 3 May
Muntplein (Mint Tower Square)	Mon, 3 May
Flower Market, Muntplein	Mon, 3 May
Bob's Youth Hostel, NZ Voorburgwal	Tue, 4 May
Singel	Tue, 4 May
Blauburgwal	Tue, 4 May
Herenstraat	Tue, 4 May
Police Station, Lignbaansgracht 219	Tue, 4 May
Hoopman Bodega, Leidsplein 4	Tue, 4 May
Vondelpark Youth Hostel, Zandpad 5	Tue, 4 May
Amstelveld	Wed, 5 May
Flower Stall, Prinsengracht/Utrechtestraat	Wed, 5 May
"Huis Frankendael", Middenwag 72	Wed, 5 May
Amstel Sluize (Lock), south of Skinny Bridge	Thu, 6 May
Central Station Forecourt (telephone)	Fri, 7 May
Dam Square	Fri, 7 May
Damrak	Fri, 7 May

The second foreign excursion for the programme had very different roots than the first, for whilst filming in Paris was a fortuitous luxury for *City of Death, Arc of Infinity* was written specifically with the intention of filming in Amsterdam.

The BBC's connections with Holland were already proven with the regular "soap" set on board a cross-channel ferry, *Triangle,* and so the decision to film in the town was a reasonably easy one to achieve. Many of the same locations were featured again some time later in the first feature-length Christmas special edition of *Only Fools and Horses – To Hull and Back*.

Director Ron Jones virtually plotted the whole of the final sequences whilst in Amsterdam. "With a week's filming we wanted to get some sort of value out of it," he explained, "and a chase on foot has to be very carefully constructed to make it exciting. I added things like the bridge being pulled up just as they wanted to cross it, as a way of not only prolonging the suspense but also of saying 'Look everybody, this is the locale at its most dramatic'. My locating of the final moments on the lock gates was another slight change from the original script. I thought it pointed out rather nicely that Omega had nowhere to run to anymore.

"I think the chase sequence was undoubtedly the most complicated to film. Having got the script I went to Amsterdam with John Nathan-Turner and our production manager, where we got in touch with the Tourist Board. They're very good at looking after visiting film crews. We told them what we wanted and they then pointed us in the right direction, so to speak. The filming at the airport there was easier than it had been in this country for *Time-Flight!*

"The main location we used, although very central, was ▶

actually untypical of most of Holland, but it suited our purposes exactly. It was all kept in as close a vicinity as possible simply because if you're travelling you're losing filming time."

Filming took place over five days, commencing Monday 3rd May. Cast and crew arrived at Amsterdam's Schiphol Airport at 10.00am and set up there and then to film all the shots required within the confines of the airport (aircraft landing and Tegan's arrival). Later that day, other shots were completed at Muntplein featuring the Flower Market and the Mint Tower, the large clock that forms the first impression of Amsterdam in the opening minutes of Part One.

Day two's filming began at Bob's Youth Hostel on Nieuwezijds Voorburgwal before moving on to the exterior of the Police Station on Lijnbaansgracht. A second youth hostel was also used, the Vondelpark, at Zandpad. An 8.30am start was required for Wednesday, and most of the day was spent filming in various Amsterdam streets.

Thursday was mainly concerned with shooting the bulk of the chase scenes and Omega's disintegration in the final episode. Most scenes were shot at Amstel lock and adjacent streets south of the Skinny Bridge. Four non-speaking artists were required, namely the young couple, the dazed chef and the person with the dog that barks at the decaying Omega. The day proved particularly trying for Peter Davison, who needed to spend part of it with his face covered in Rice Krispies whilst running through the streets acting as the Omega/Doctor double.

The first scene of the final day involved Colin talking on the public telephone, and the second showed the Doctor using the telephone directory. These were both filmed on the forecourt of Central Station with the second featuring the "Hitchcock" appearance of John Nathan-Turner as he walked behind the phone box in his sheepskin jacket.

Sarah Sutton, who played Nyssa, exploded a few myths about Amsterdam. "There's this funny attitude to foreign filming that we have to justify it by filming more than we normally manage. Actually, I don't think it was much more expensive than it would have been if we had stayed in London. It rained a lot and it was no holiday, I can tell you. Amsterdam itself is a fascinating place – a bit sleazy but very colourful and full of life. There was a great camaraderie when we were out there, which meant that we could have a great time in the evenings. . ."

At a convention in 1986, Peter Davison recounted an incident (to the great embarrassment of Janet Fielding) which occurred on one such evening;

"If you're a British tourist in Amsterdam, you go for a walk around the red-light district. One night, after we'd been to a restaurant, we were walking along the street looking at the people in the windows and we turned around and in the space of twenty-five yards Janet had been picked up by somebody! She had no notion that this guy had the wrong idea about her – she's such an innocent!"

PLANET OF FIRE

Lanzarote, Canary Islands
October 1983
Director: *Fiona Cumming*

LOCATIONS

Papagayo Beach and bay	Fri, 14 Oct
Playa Blanca	Fri, 14 Oct
Mirador del Rio (high observation point)	Sat, 15 Oct
Quay and cafe at Orzola	Sat, 15 Oct
Fire Mountain:	
Ridge	Mon, 17 Oct
Asphalt Triangle	Mon, 17 Oct
Beyond Cave of Doves	Mon, 17 Oct
Valley of Tranquility	Mon, 17 Oct
Guides Cave	Mon, 17 Oct
Ridge	Tue, 18 Oct
Cave of Doves	Tue, 18 Oct
Steep Hill	Tue, 18 Oct
High area near Camel Path	Tue, 18 Oct
Volcano mouth	Tue, 18 Oct
"Yellow Area"	Wed, 19 Oct
Los Hornitos	Wed, 19 Oct

Turlough (Mark Strickson) and the Fifth Doctor (Peter Davison) at Orzola harbour for Part One of *Planet of Fire*. Photo © BBC.

Lanzarote, the Canary Islands, famous for its sun, sea, golden beaches. . . and *Doctor Who,* as one tourist brochure enthusiastically points out;

"Born of fire and gargantuan volcanic eruptions millions of years ago, the island's fiery birth is still in evidence today, with even an occasional black sand beach, and 'Fire' mountain, which is so hot a local restaurant uses the heat in the ground to cook with. Not surprising perhaps, that the producers of such epics as *One Million Years BC, Journey to the Centre of the Earth* and *Doctor Who* all chose Lanzarote for location shots. Scenically, this island really *is* different."

Director Fiona Cumming took a relatively large cast and crew of thirty-five people to the island, which doubled both as a holiday resort and the planet of Sarn, made possible by the amazing contrasts in the landscape of Lanzarote.

The five days of filming began on Friday 14th October, the day after the ensemble arrived from London, and produced the most memorable incident of the week. The location was Papagayo Beach, a well-known naturist area, chosen as its stretch of undeveloped beaches and headlands are a designated region of outstanding natural beauty. The scene involved Peri nearly drowning as she tried to swim from her uncle's boat to the beach. However, Nicola Bryant's acting was so good that a nude German swimmer, alerted by the screams for help, proceeded to "rescue" her, much to the amusement of the production crew and total embarrassment of Nicola!

A full day's filming was slated in for the Saturday, with work exceeding the normal time allocation. Cast and crew left the hotel at 7.00am for the long coach drive to the north east point of the island. The first scenes featured Timanov and Malkon, in Part One, walking through a building and looking out across the coast of Sarn. This was filmed at Mirador del Rio, a popular high observation point on the island commanding stunning views off the low-lying Isla de Graciosa. The exterior shots were carried out whilst lighting the observation point's cafe for the interior scenes.

Next came the scene at the quay back on Earth, filmed a mile or so away from Mirador del Rio at the small fishing port of Orzola. For this, the most public area they filmed in, Peter Davison and Mark Strickson were advised to go disguised!

For the remainder of the time on Lanzarote, the production team travelled to "Fire Mountain" and the surrounding volcanic region to complete the scenes on the alien planet of Sarn, which resembled a rather large and bland quarry. Some things never change! All members of the principal cast got to scrabble up and down numerous barren slopes, which had exotic names such as "Valley of Tranquility", "Cave of Doves", and "Camel Path". With such beautiful weather practically guaranteed at Lanzarote, you would have thought filming would be problem free, but Fiona Cumming found that it wasn't all plain sailing;

The Sixth Doctor (Colin Baker), Peri (Nicola Bryant) and Jamie McCrimmon (Frazer Hines) pursue the Second Doctor into Seville. Photo © BBC.

"There was only one difficulty with the weather – there's a very high wind there, which means that the clouds move quickly. We did have to shoot one sequence on the lookout point twice because by the time we got into the last shot we were in brilliant sunshine and we'd started off in shadow!"

THE TWO DOCTORS

Seville, Spain
August 1984
Director: *Peter Moffatt*

LOCATIONS

Streets in Seville	Early August 1984
Villa near Gerena, Seville	Early August 1984

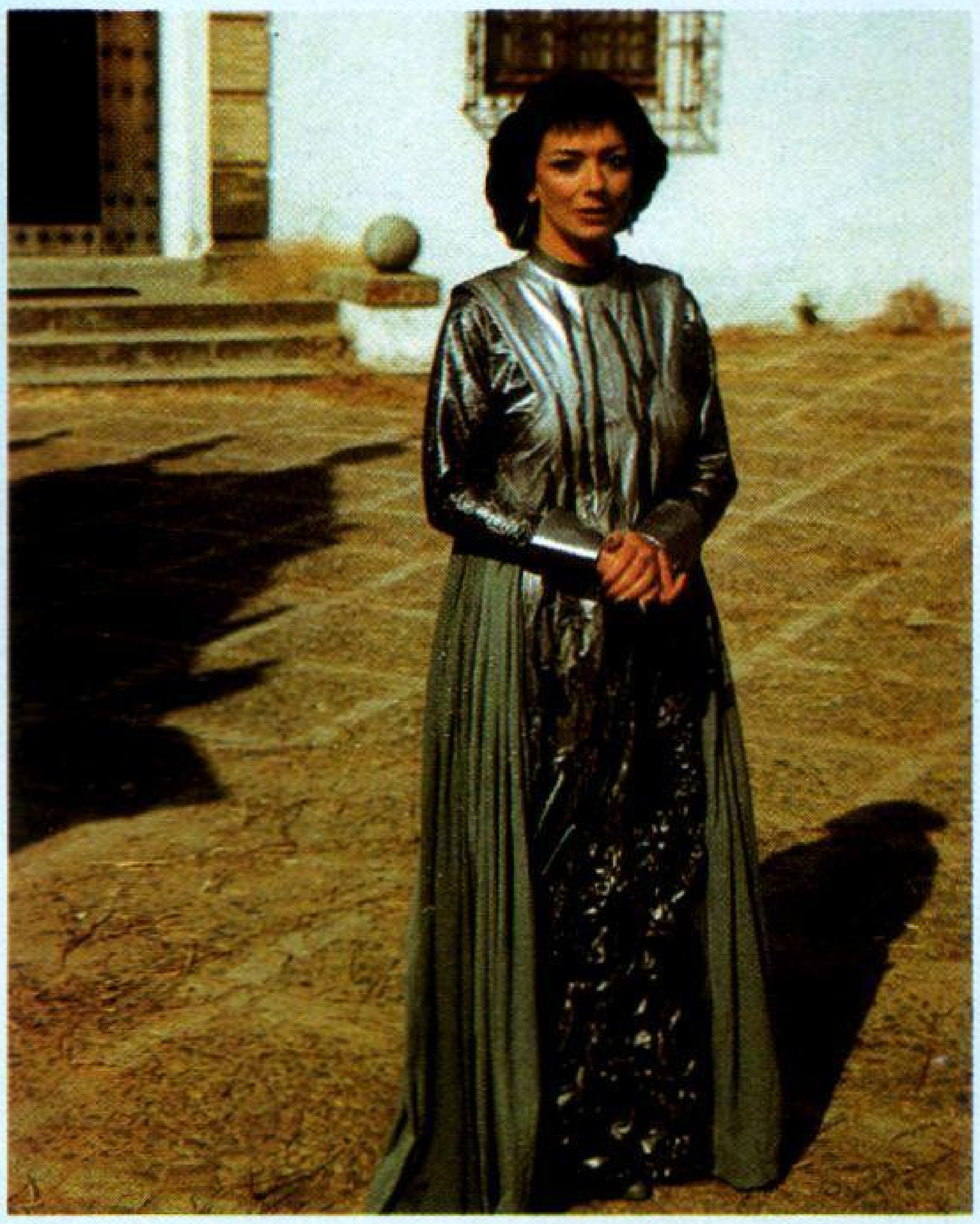
The Final story filmed outside the United Kingdom was the Colin Baker/Patrick Troughton adventure, *The Two Doctors.*

The production team took the cast to the beautiful Moorish city of Seville in Southern Spain. Production Manager Gary Downie recounted his experiences of the time in **DWM Issues 163** and **164.**

As a final note, we were to have seen a fifth story featuring overseas location filming. However, as a result of the now infamous hiatus following Season Twenty-Two, the original plans for Season Twenty-Three were dropped. One of the proposed stories, to be written by the late Robert Holmes, was to have been set in Singapore. Unfortunately, we were never able to judge the result. John Nathan-Turner commented on plans for this last issue.

Sources: *Doctor Who Magazine, Cloister Bell* fanzine, *Private Who* Fan Magazine, *Proteus* Magazine. Guide by Guy Daniels and Richard Bignell. **Next: London.**

◆



Chessene (Jacquline Pearce). Photo © Gary Downie.

"I loved the scene where I licked the blood!" laughs Jacqueline Pearce, recalling her role in *The Two Doctors.* She was cast as Chessene by John Nathan-Turner after another actress dropped out at the last minute. "He said he'd heard me laughing in the BBC canteen one day and thought: I've got to use that girl in *Doctor Who.*

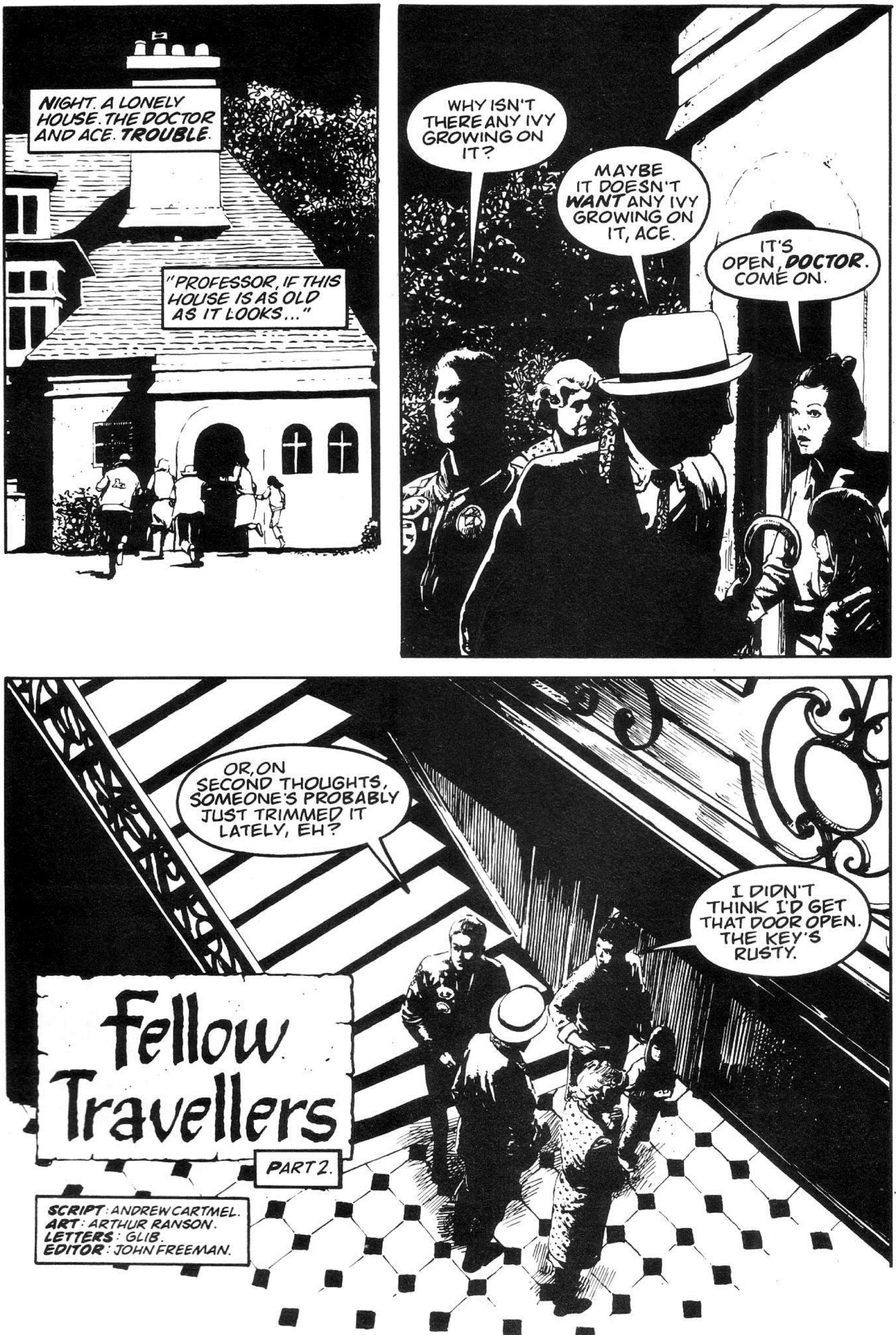
"I had about ten days rehearsal, then we flew straight out to Spain. Typical of the BBC, it was in summer and must have been about 110 degrees! One day it got to the point where we couldn't film any more because perspiration was just streaming down our faces."

"I was lucky because they lost my wig in transit, so I had five days of lying by the swimming pool because they couldn't shoot me. Otherwise it was a pretty tough schedule. We were up at six and into make up, then worked until the light went."

Jacqueline enjoyed working with both Doctors, Colin Baker and Patrick Troughton. "I'd always been a fan of Colin's since *The Brothers.* He's a good actor and very bright. Pat was older and you do change with age. But he was kind and gentle."

How does Jacqueline feel the role of Chessene compared with Servalan? "They were similar in that they were both strong women, but there were more aspects to Servalan, so I found her more interesting." She'd be delighted to appear in *Doctor Who* again. "I felt more at home and welcome on *Doctor Who* than I ever did on *Blake's 7.*"

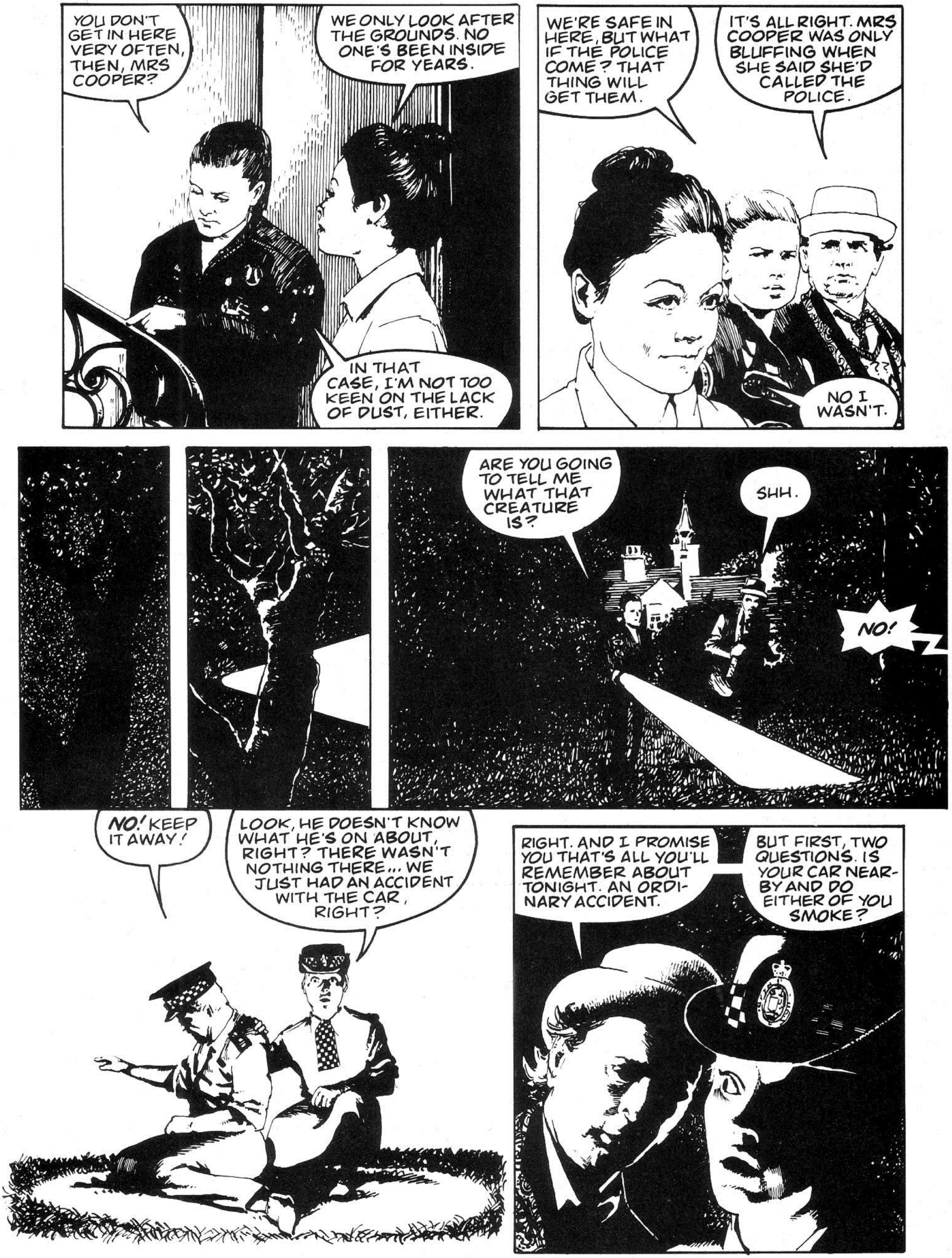
Timothy Robins


NIGHT. A LONELY HOUSE. THE DOCTOR AND ACE. TROUBLE.
"PROFESSOR, IF THIS HOUSE IS AS OLD AS IT LOOKS..."
WHY ISN'T THERE ANY IVY GROWING ON IT?
MAYBE IT DOESN'T WANT ANY IVY GROWING ON IT, ACE.
IT'S OPEN, DOCTOR. COME ON.
OR, ON SECOND THOUGHTS, SOMEONE'S PROBABLY JUST TRIMMED IT LATELY, EH?
I DIDN'T THINK I'D GET THAT DOOR OPEN. THE KEY'S RUSTY.

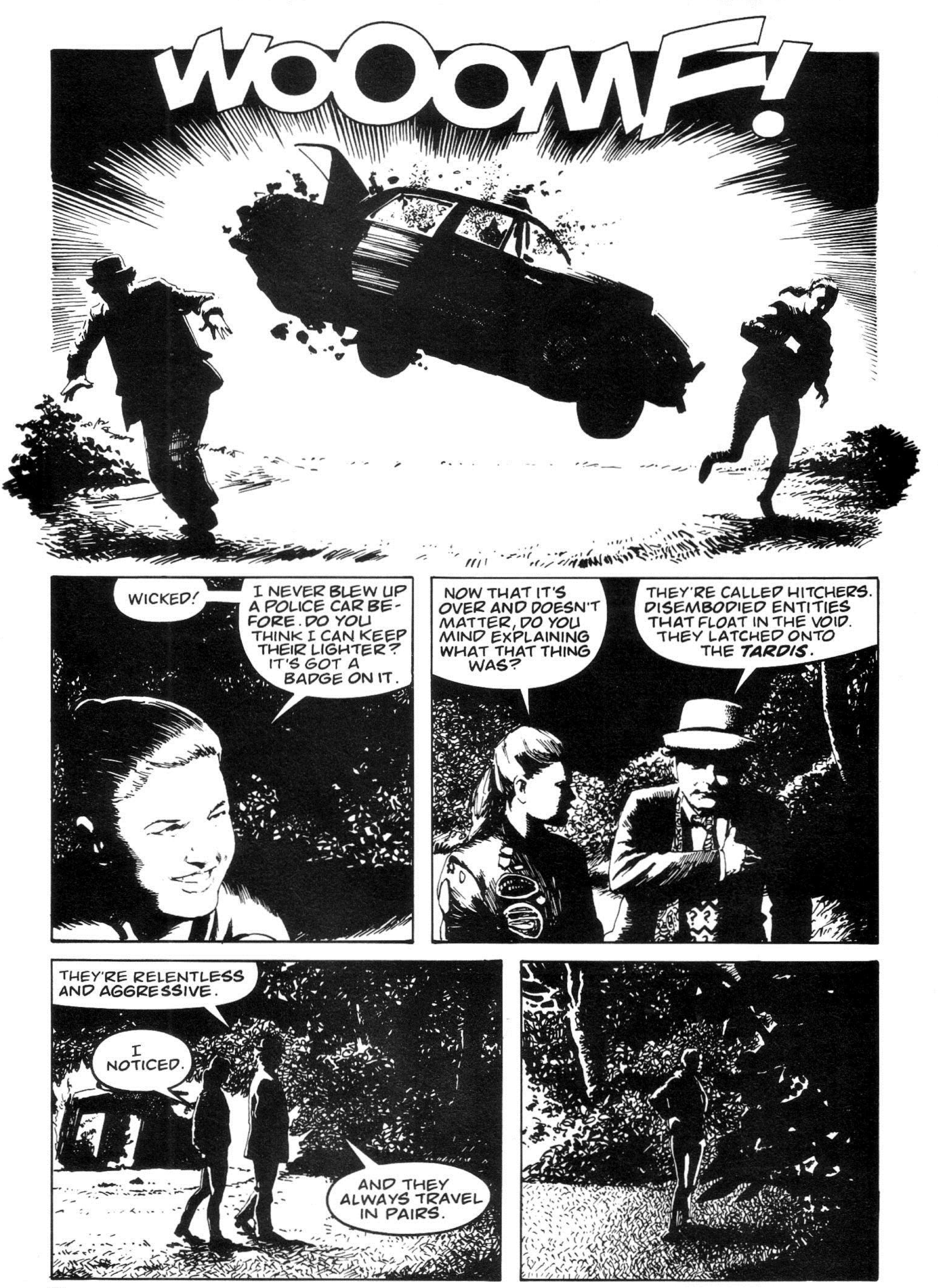
Fellow Travellers

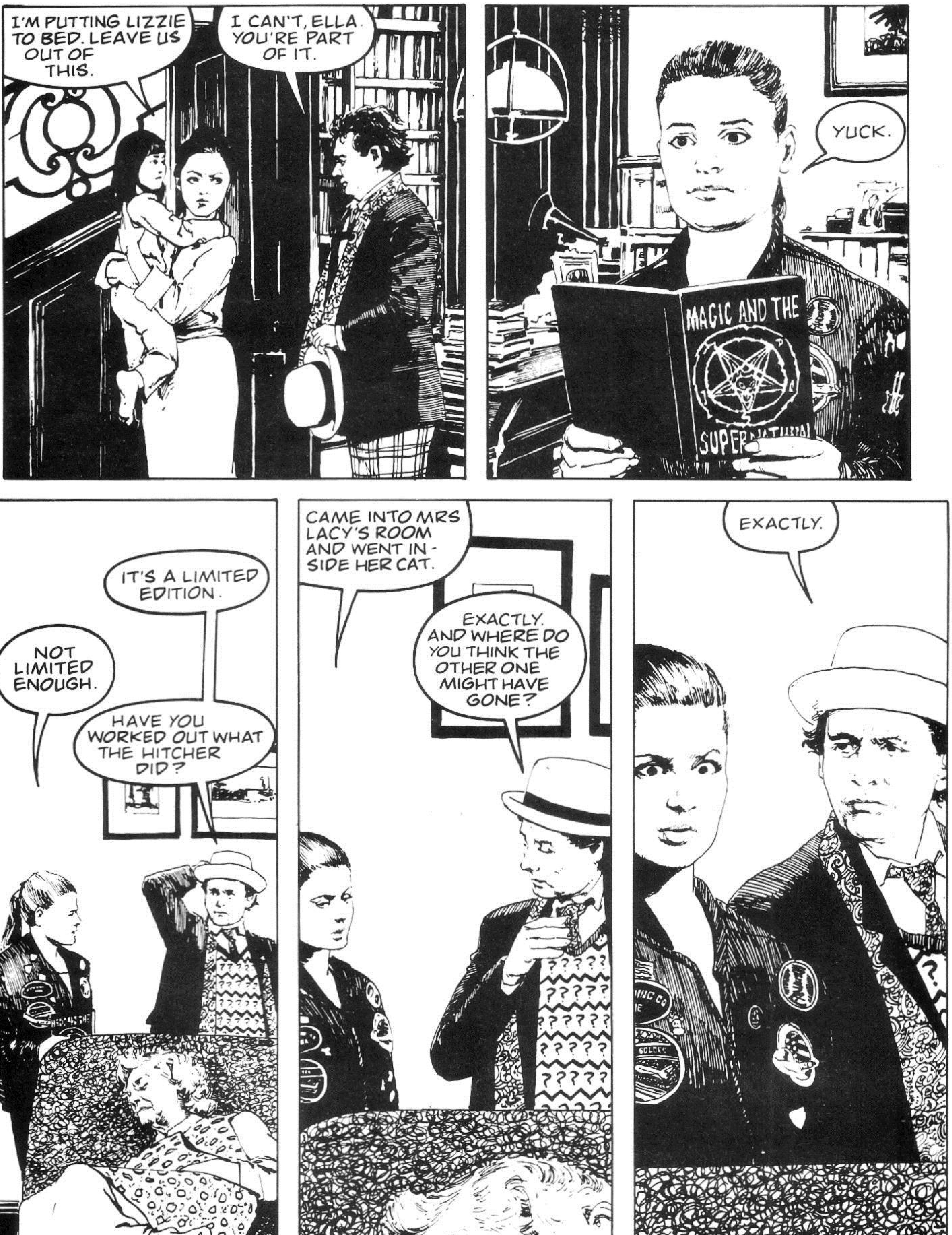
PART 2.

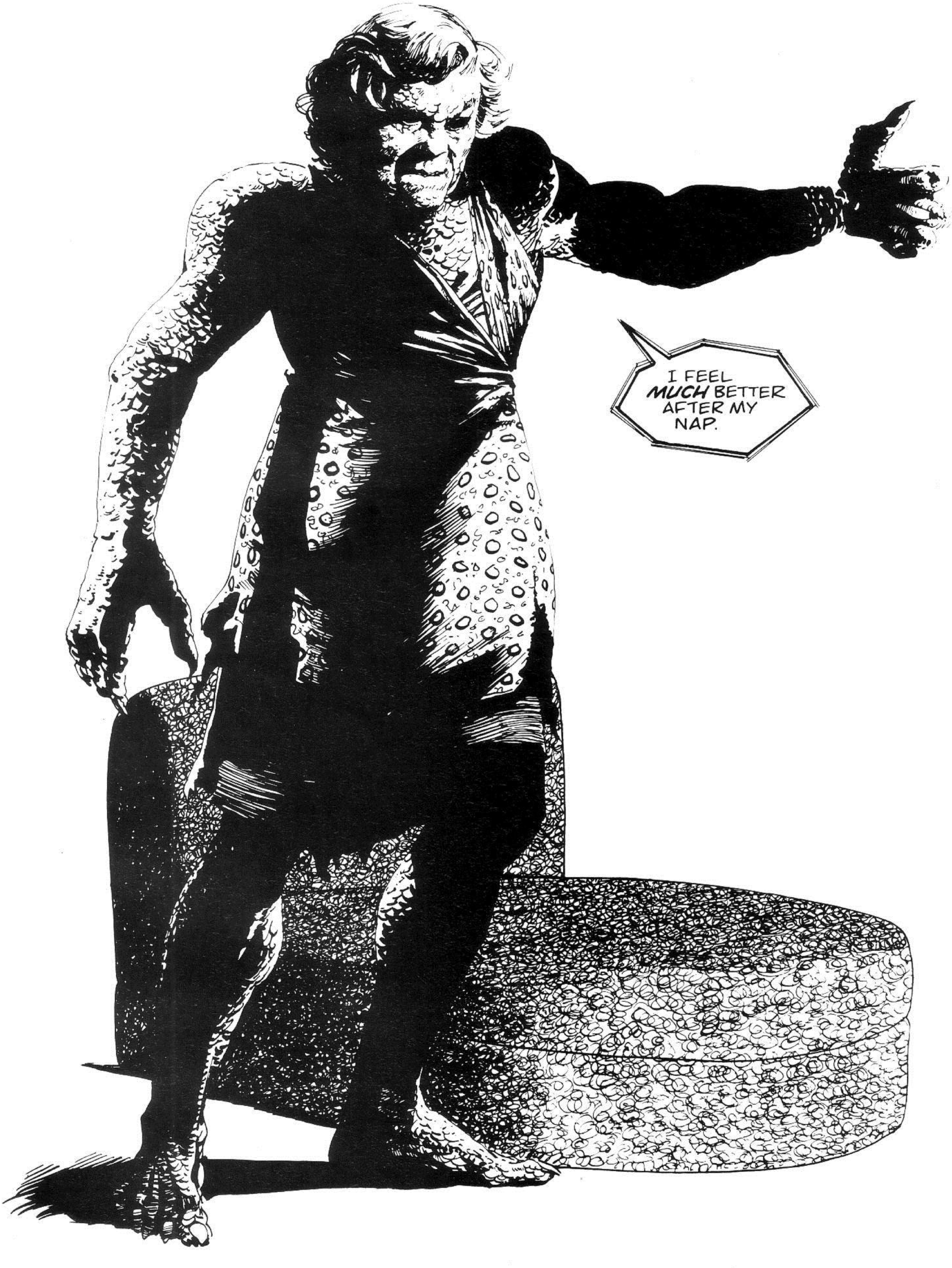
SCRIPT: ANDREW CARTMEL.
ART: ARTHUR RANSON.
LETTERS: GLIB.
EDITOR: JOHN FREEMAN.

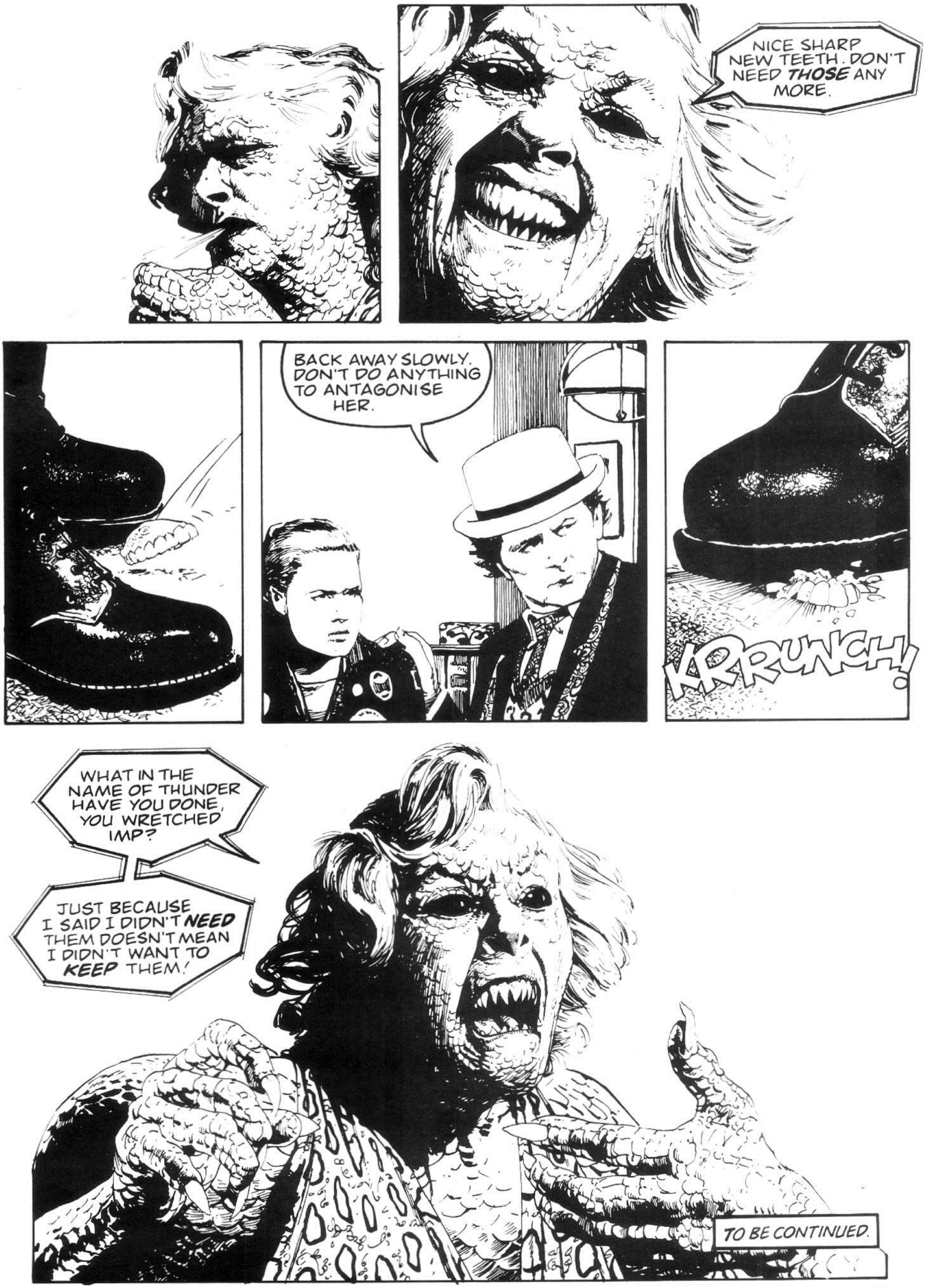

YOU DON'T GET IN HERE VERY OFTEN, THEN, MRS COOPER?
WE ONLY LOOK AFTER THE GROUNDS. NO ONE'S BEEN INSIDE FOR YEARS.
IN THAT CASE, I'M NOT TOO KEEN ON THE LACK OF DUST, EITHER.
WE'RE SAFE IN HERE, BUT WHAT IF THE POLICE COME? THAT THING WILL GET THEM.
IT'S ALL RIGHT. MRS COOPER WAS ONLY BLUFFING WHEN SHE SAID SHE'D CALLED THE POLICE.
??
NO I WASN'T.
ARE YOU GOING TO TELL ME WHAT THAT CREATURE IS?
SHH.
NO!
NO! KEEP IT AWAY!
LOOK, HE DOESN'T KNOW WHAT HE'S ON ABOUT, RIGHT? THERE WASN'T NOTHING THERE... WE JUST HAD AN ACCIDENT WITH THE CAR, RIGHT?
RIGHT. AND I PROMISE YOU THAT'S ALL YOU'LL REMEMBER ABOUT TONIGHT. AN ORDINARY ACCIDENT.
BUT FIRST, TWO QUESTIONS. IS YOUR CAR NEARBY AND DO EITHER OF YOU SMOKE?

WEEOW! WEEOW! WEEOW!
POLICE
THAT'S THE IDEA!
POLICE
ACE! NOW!
USE UNLEADED PETROL ONLY
SLAMM!


WOOOMF!
WICKED!
I NEVER BLEW UP A POLICE CAR BEFORE. DO YOU THINK I CAN KEEP THEIR LIGHTER? IT'S GOT A BADGE ON IT.
NOW THAT IT'S OVER AND DOESN'T MATTER, DO YOU MIND EXPLAINING WHAT THAT THING WAS?
THEY'RE CALLED HITCHERS. DISEMBODIED ENTITIES THAT FLOAT IN THE VOID. THEY LATCHED ONTO THE TARDIS.
THEY'RE RELENTLESS AND AGGRESSIVE.
I NOTICED.
AND THEY ALWAYS TRAVEL IN PAIRS.


I'M PUTTING LIZZIE TO BED. LEAVE US OUT OF THIS.
I CAN'T, ELLA. YOU'RE PART OF IT.
YUCK.
MAGIC AND THE SUPERNATURAL
IT'S A LIMITED EDITION.
NOT LIMITED ENOUGH.
HAVE YOU WORKED OUT WHAT THE HITCHER DID?
CAME INTO MRS LACY'S ROOM AND WENT INSIDE HER CAT.
EXACTLY. AND WHERE DO YOU THINK THE OTHER ONE MIGHT HAVE GONE?
EXACTLY.


I FEEL *MUCH* BETTER AFTER MY NAP.


NICE SHARP NEW TEETH. DON'T NEED *THOSE* ANY MORE.
BACK AWAY SLOWLY. DON'T DO ANYTHING TO ANTAGONISE HER.
KRRUNCH!
WHAT IN THE NAME OF THUNDER HAVE YOU DONE, YOU WRETCHED IMP?
JUST BECAUSE I SAID I DIDN'T ***NEED*** THEM DOESN'T MEAN I DIDN'T WANT TO ***KEEP*** THEM!
TO BE CONTINUED.

◆ CLASSIFIED ◆

MC113

◆ MAIL ORDER ◆

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◆ EVENTS ◆

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YOU ON WHO

Write to: You on Who, *Doctor Who Magazine*, Arundel House, 13/15 Arundel Street, London WC2R 3DX. We read ALL your letters, even if we can't print them all! We're sorry, but personal replies are TOTALLY IMPOSSIBLE due to the number of letters received. Letters may also be edited – please keep them brief and to the point. Full addresses are printed only where requested and letters are printed only where full addresses are received.

David Chandler's letter condemning Sylvester's Favourite Doctor win in the **DWM** *Season Poll, plus the letter on the magazine* (Off The Shelf) *provoked a flurry of comment:*

"What has happened to fans' personal opinions? After reading two letters published in **Issue 162** condemning the voting of Sylvester McCoy as Favourite Doctor, my personal view is that Sylvester is the best Doctor with three great season under his belt with hopefully another to follow. He deserves the placing . . ." (*Andrew Hall, 26 Longfellow Street, Houghton le Spring, Tyne on Wear D5 8LF*).

"I feel that much, if not all, of the criticism of Mr McCoy is unjust . . . David Chandler's remarks on the under eighteens made me want to spit. I couldn't help being born in 1974. I could help voting for Sylvester as my favourite Doctor. I have viewed several BBC and private recordings of *Doctor Who* stories from the start. They were, in the main, superb stories. The lead actors, in the main, were also superb. I have judged McCoy to be the best because his Doctor's character successfully amalgamates the finer points of the other six . . ." (*Simon Gosney, Shaftesbury*).

"If Sylvester was voted most favourite Doctor then why can't he just accept democracy. My favourite Doc is Peter Davison but when I read the result I didn't run for the valium . . . Fans are fans, so do not dismiss a fan's view simply because s/he is eleven and not forty two with a pension plan!" (*Gareth Room, Birkenhead*)

A STRAIGHT ANSWER

DWM always seems to be saying *Doctor Who*'s future is uncertain these days. I am sure a lot of other readers will agree the BBC are fumbling over the same subject all the time. Why don't you give a straight answer? I know it is hard to decide but there is a lot of response to *Doctor Who*, even abroad. Surely this isn't the end of one of the world's much loved programmes!

A lot of people have different opinions on this but I'm sure the BBC won't be very popular if they stop the series and Sylvester McCoy and Sophie Aldred.

Jonathon Lee,
Prestwood

As soon as we know how Season Twenty-Seven will be produced we will print fact, not rumour. The BBC's decision making on a wide range of programmes for BBC1 is still under discussion at time of going to press, but the overseas and video sales of Who *plus associated merchandise must surely count for something in any decision, especially in these days of financial cutbacks and declining viewing figures . . .*

NOT DEEP ENOUGH

Being a rather big Elisabeth Sladen fan I had awaited the printing of the interview with her for a couple of months. As readers will know of all the *Doctor Who* stars Lis is one of the most difficult to get an interview from or attend a convention. Subsequently interviews since she left the series are few and far between, making any new piece or interview interesting and worth reading.

On the whole I found this one quite good, entertaining and very informative. Jean Riddler did very well and I liked her style of soft, laid-back interview, rather than the usual question and answer format which is far too regimented. Jean made it come over more as a chat over a cup of coffee and perhaps knowing Lis this was the best way to approach it. I must say well done and how envious I am of Jean, having never met Lis myself. However, I live in hope!

The only criticism I would have is that it did not go deep enough into the Sarah Jane character and it failed to bring out anything new. However being such a fan and having read just about everything ever written on the lady I may be a little hard to please.

I also enjoyed the interview with Russell Enoch (better known as William Russell). Having already registered for Nebula '90 I look forward to meeting him again if he is able to attend.

In all **Issue 163** was one of the best for many months – keep it up and keep them coming.

Alan F. Disdale,
Great Clacton,
Essex

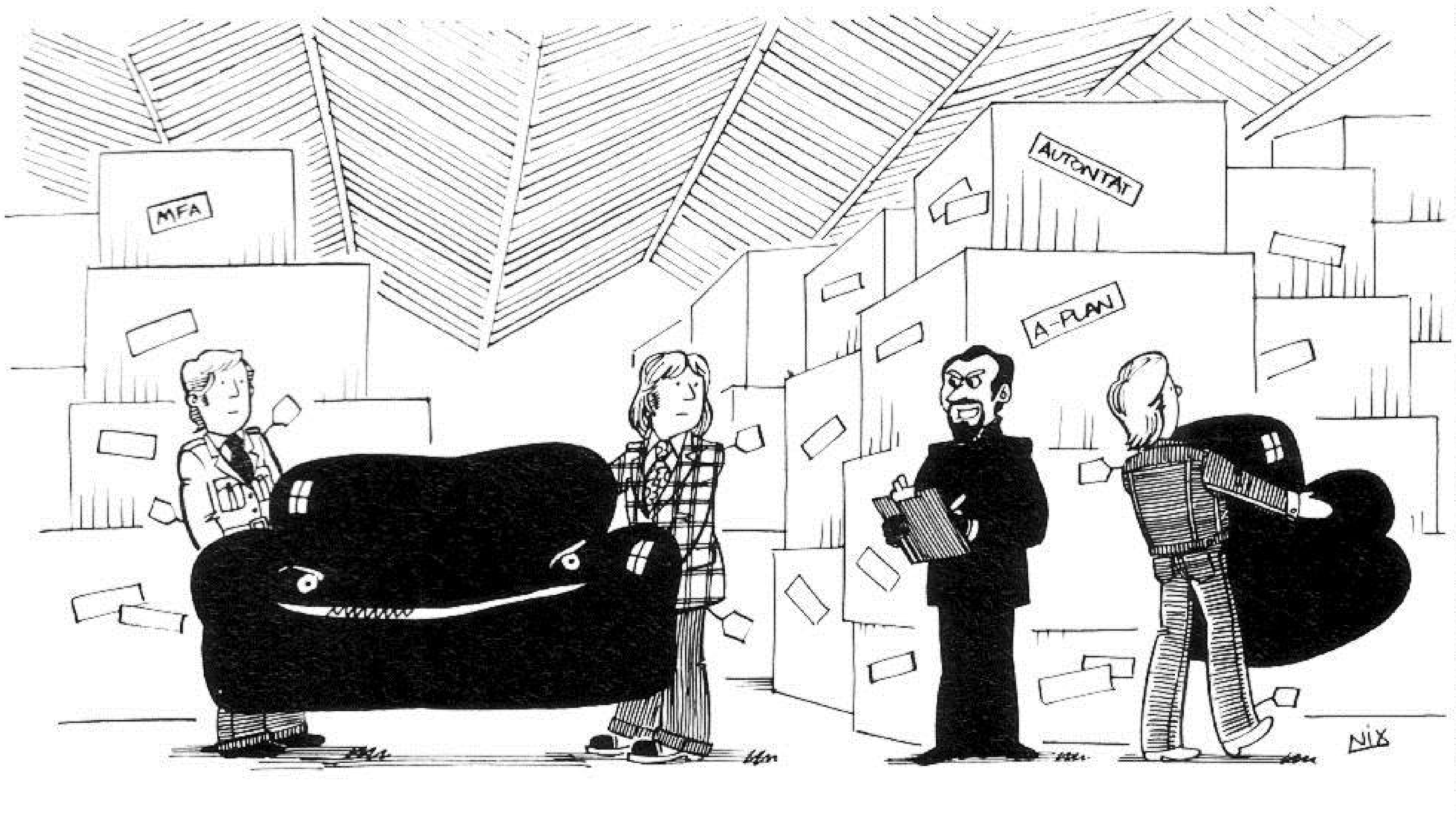
NO PICTURE

I looked forward to **Issue 163** ever since you announced that the Lis Sladen interview would be part of it. But where, oh where was a photograph of her as she is now? I'm sure many other 'Sarah-Jane' fans would like a picture of the 1990s Elisabeth Sladen, so come on – print one.

Also, whatever happened to Lalla Ward? After recently watching *The Leisure Hive*, I found I'd forgotten how good she was in the series and I'm interested to know what plans she has for the future and whether she'll be back on our tv screens. Please give us some information or an interview.

R.A. Collins,
Ringmer,
Lewes,
East Sussex

You'll find a picture of Lis elsewhere on these pages, R.A. – taken at the Birmingham Mega-Quiz last year. As for Lalla Ward, she recently appeared in ▶



"... AND YOU CAN SEND THAT ONE TO JEREMY BEADLE."

a stage play called Another Love Story *and was interviewed for the fanzine* Second Dimension *(Number 31, July 1990). That's available for £1 (inclusive of postage and packing) from Second Dimension, 400 Sutton Road, Walsall, West Midlands WS5 3BA. Lalla's also the first of our occasional* Who's Who *pieces on Page Two, this issue.*

On a final note on our Lis Sladen interview, Lis confused the transmission dates of her first stories with the recording dates when talking about her start on the series. Location shooting on The Time Warrior *was in mid-May 1973, VT days in late May and early June, leading up to her press call at the end of June. There was then a gap of about two months (during which time Lis changed her hairstyle) before location filming began on* Invasion of the Dinosaurs *over September, leading up to VT in October/November.* Death to the Daleks *completed recording the week before Christmas.* The Time Warrior *was transmitted over the Christmas period. Hope this clears the matter up and thanks to Andrew Pixley for the new dates.*

BACK ISSUES

Marvel are now able to offer a limited number of ***Doctor Who Magazine*** back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (British Sterling or USA Dollars) to *Doctor Who Magazine* Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

DWM Issue 151: Colin Baker in *The Ultimate Adventure* cover. *Battlefield* preview; Graham Williams interview; The Fall Guys (stuntwork in *Who*, Part 2); Location Feature plus South West England Location Guide; Yeti feature; *The Infinity Season* text story by Dan Abnett, illustrations by Gerry Dolan; Dalek Continuity; Tom Baker Episode Guide (Season 14).

DWM Issue 152: Sylvester McCoy and Dalek cover; *The Curse of Fenric* preview; *The Tribe of Gum* – exclusive photo feature; The Fall Guys Part Three; *The Ultimate Adventure* – Review and photographs; *Nemesis of the Daleks:1* by Richard and Steve Alan, art by Lee *'Robocop'* Sullivan; Off the Shelf (*The Chase, Mission to the Unknown* and *The Daleks' Master Plan* book reviews); Tom Baker Episode Guide (Season 15).

DWM Issue 155: Daleks cover; Merchandise Update; Strip (comic strip feature, Part 3 – recent years); David Banks on *The Ultimate Adventure;* Ian Hogg interview: *Nemesis of the Daleks:4* by Richard and Steve Alan, art by Lee Sullivan; Matrix Data Bank; Tom Baker Episode Guide (Season 17). Pin ups: Captain Sorin and Ace (*Fenric*); Ace and the Doctor (*Ghost Light*) and Scaroth (*City of Death*).

DWM Issue 160: Jon Pertwee and the Ice Warriors cover and free poster; Matrix Data Bank; Season Twenty-Six Survey results; Barry Letts interview; Season Twenty-Six Guide (Part two, *The Curse of Fenric, Survival*); *Train-Flight: 2* by Donkin and Brand, art by John Ridgway; Off the Shelf (*An Unearthly Child, The War Games* video reviews, *Remembrance of the Daleks* book review); Colin Baker Episode Guide (Season 22). Pin up: the DJ (*Revelation of the Daleks*).

DWM Issue 163: *Claws of Axos* cover; Search out Science K9 photographs; Peter Grimwade tribute. Interviews – Russell Enoch (William Russell), Terrance Dicks and Elisabeth Sladen; *Doctor Who* in New Zealand feature; Matrix Data Bank; *The Two Doctors* recording feature, Part One: *Teenage Kicks* text story by Paul Cornell, illustrations by Cam Smith; Longleat Exhibition feature and photographs; Sylvester McCoy Episode Guide (Season 25). Pin up: *The Five Doctors* (Hurndall, Davison, Pertwee, Troughton).

ALL PIN-UPS FULL PAGE, NO TEXT. NO OTHER ISSUES CURRENTLY AVAILABLE.

But with Season Twenty-Six now having aired in much of the States and New Zealand, back to the critics. . .

UNIMPRESSED

Last season's shows were not readily available (at least, not in Chicago). I was looking forward to them but when I finally saw Season Twenty-Six, boy, what a disappointment. Even the return of the Brigadier and the Master wasn't enough to cheer me up. Where was the plot? The substance? The meat?

For me, Season Twenty-Six can be summed up in one word: drivel. Pure, absolute drivel. I would love to hear from someone (preferably in the UK) who could show me what I seem to have missed in all the stories, that is the plot. I like Sylvester as the Doctor but that's as far as it goes. Bring back the days of Jon Pertwee when the stories made sense and were exciting.

Finally, speaking as an American citizen, I would like to offer a plea and I hope some sound advice to the BBC on their plans for selling the rights to *Doctor Who:* please don't let us get it! Sell to Britain only. If an American corporation gets their hands on the Doctor he might as well pack it all in and go home to Gallifrey. He'll be buried under all those commercials and wind up as just another SFtv show. If you have any thoughts of maintaining the integrity of the show your motto must be "Yankee go home!"

Brian McGinnis,
Prospect Heights,
Illinois,
USA

The transatlantic battle still rages then – what do other readers think? Don't forget that the country which produced Land of the Giants, Battlestar Galactica *and* Fantastic Voyage *(all fairly tedious, in my humble opinion) also produced* The Twilight Zone, Outer Limits *and* Star Trek *(both generations!). Would big budget production kill* Doctor Who *or enhance it?*

UNFAIR PRICING

Some people may think it is worth paying £19.99 for a six part story but the BBC have already established that they are released on one tape. At 150 minutes *The Dalek Invasion of Earth* is only 14 minutes longer than both *The Seeds of Death* and *The Talons of Weng-Chiang*. Yes, it is unedited but is it really worth an extra £10 just for 14 minutes of credits? I certainly don't think so.

The price we should pay should depend on the length of the story. Based on what tapes cost, *Who* videos could range from £7.99 for two parters to £19.99 for marathons like *The War Games*. Four parters could stay at £9.99 with unedited six parters costing £12.99.

Andrew Penhaligon,
Henbury,
Bristol

There's no doubt from letters from British readers that the current pricing of unedited six part stories should be re-examined by BBC Enterprises. Obviously, a commercial operation exists to make a profit and put money into new releases, but having released one ten parter at £19.99 it would take the most dimwitted fan not to realise that a six part release at the same price is perhaps unfair. . .

WHO DARES WINS. . .

The winners of the Games Workshop **Space Hulk** Competition in Issue 161 were: D. Lovett, 11 George Street, Oswaldtwistle, Lancs.; M. Griffiths, 63 Nigel Avenue, Northfield, Birmingham B31 1LL (Both **Space Hulk** and **Death Wing** expansion set winners); P.A. Dight, 27 Anthony Grove, Elson, Gosport, Hants PO12 4AR; Roland Briscoe, 3 The Pound, Charlton Village, Wantage, Oxon OX12 7HN; Tom Clark, 75 Brailsford Road, Fallowfield, Manchester M14 6PX; Martin Ellis, 18 Oak Road, Cobham, Surrey; and Stuart Maddison, 24 Victoria Drive, Blackwater, Camberley, Surrey GU17 0PN.

ADDITIONAL INPUT

Issue 161, Episode Guide: The number of episodes was wrong; Part Nine-Twelve obviously is three parts, not two. But no, Martin Pollard, *Time and the Rani* was not Colin Baker's last appearance as the Doctor – Sylvester played the role of the Sixth Doctor in the opening scene, wearing a wig. And the quote in *Into the Vortex* did come from *Masque of Mandragora:1*.

Issue 163, Letters: Kevin Burridge replied to our reply to point out that *The Guinness Book of Records* lists the first demonstration of a video recorder on June 24th 1963 at Alexandra Palace, London, by the BBC. As David Howe points out this issue, all *Doctor Who*'s were recorded onto video. The hunt for missing episodes continues. . .

Issue 163, Episode Guide: *Remembrance of the Daleks* Part One tx 5/10/88, not 15/10/88. Roll on Season Twenty-Seven, when our sub-editors can miss even more obvious errors. . .

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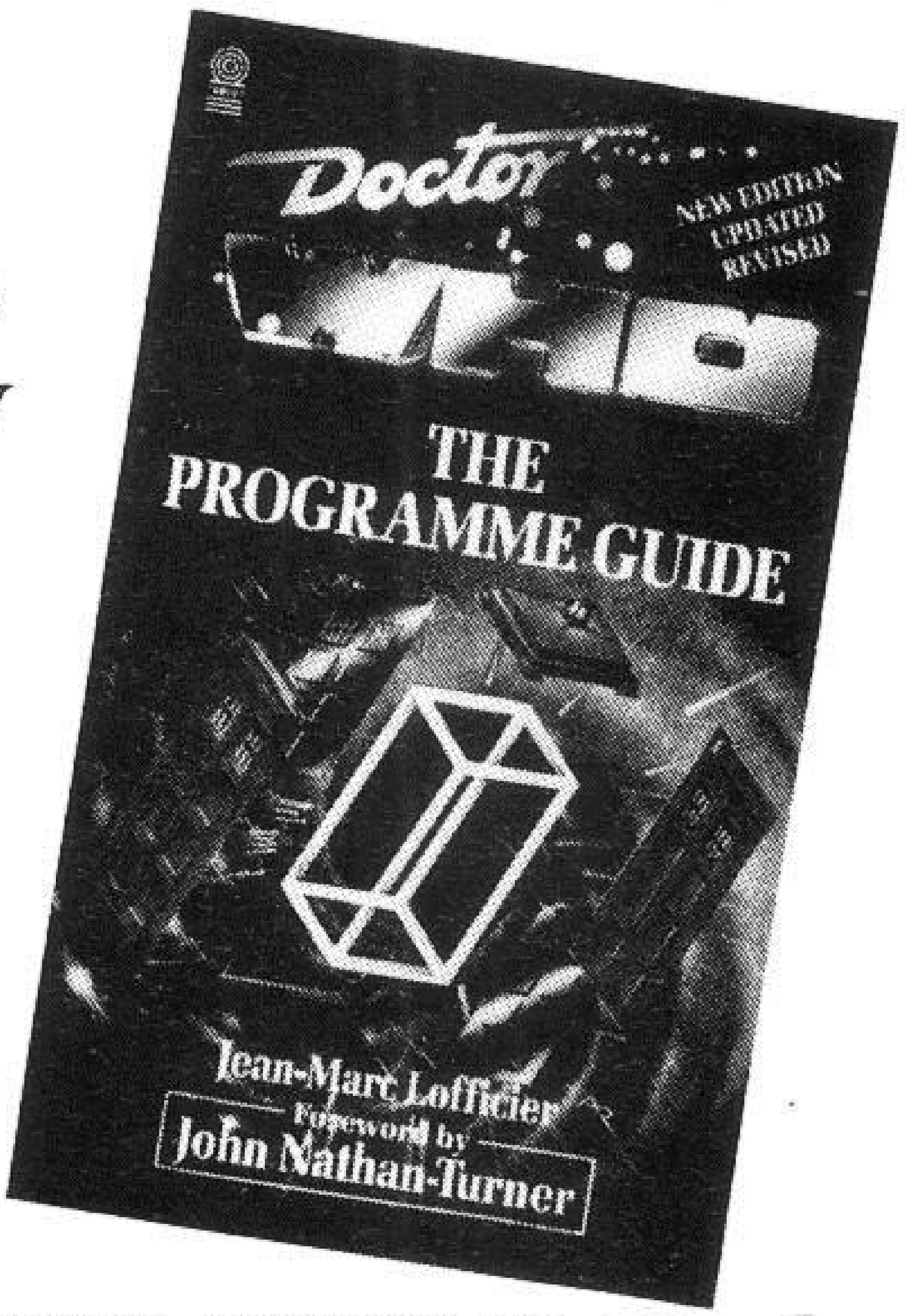

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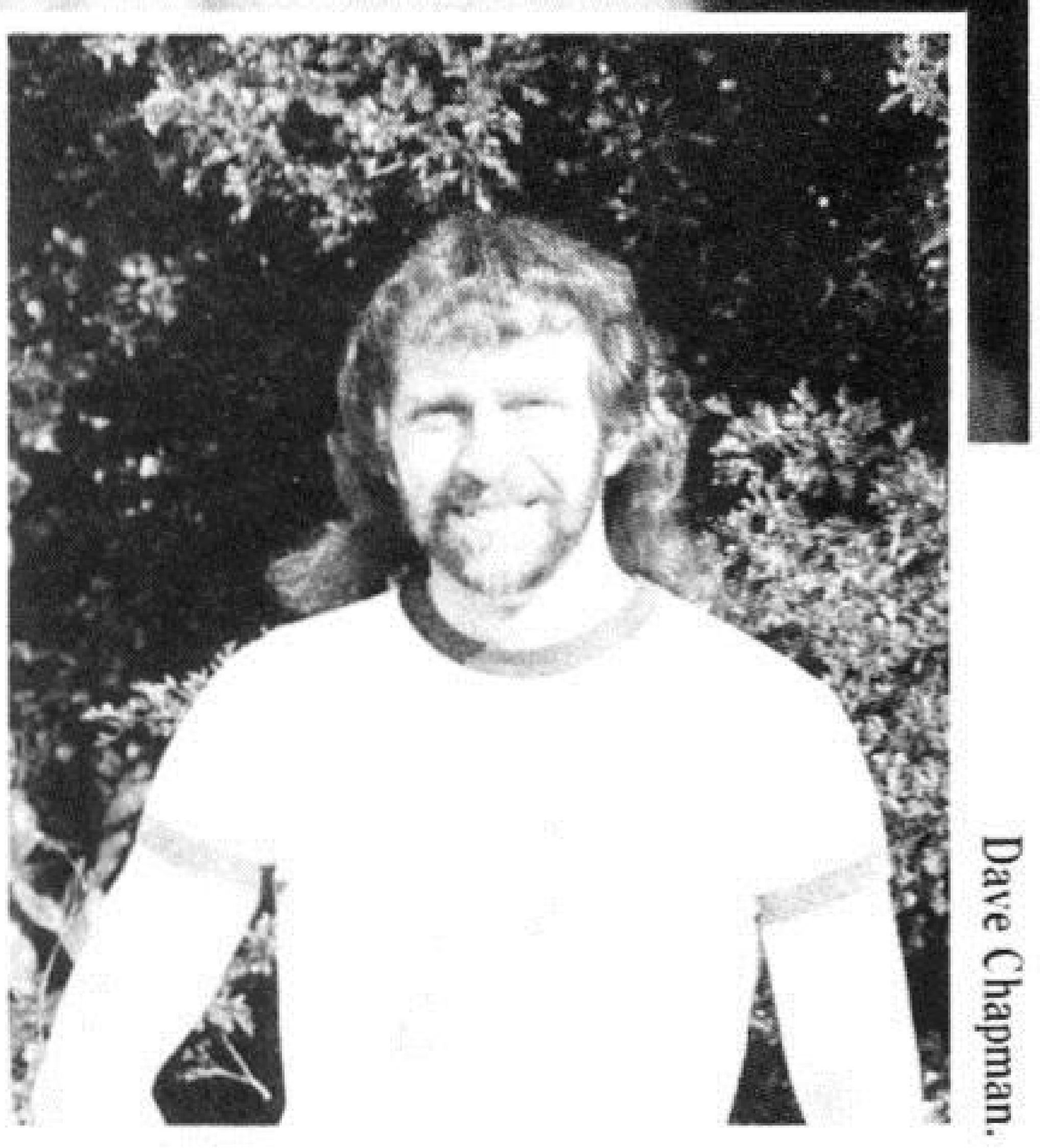
VIDEO FX

The Ambassadors of Death – early video effects work for the BBC. Photo © BBC.

Burning red skies, Dalek laser beams and distinctly alien-looking twin suns – all of them a common enough sight during *Doctor Who.* But have you ever wondered who was responsible for them? Or how they were achieved? And using which technologies? *Doctor Who Magazine*, in its wisdom, despatched John McLay to ask all these questions, and more, of the man with the amazing electronic paintbrush...



Dave Chapman.

To attempt any investigation into the use of video effects deployed by the BBC, during their twenty-six year tenure as the makers of *Doctor Who*, one need look no further than the man they call Dave Chapman. His association with the programme has lasted nearly all of his twenty years spent at the Corporation. As integral to the show's last decade (in particular) as the opening credits, his reign also effectively charts the development of video effects right across the medium.

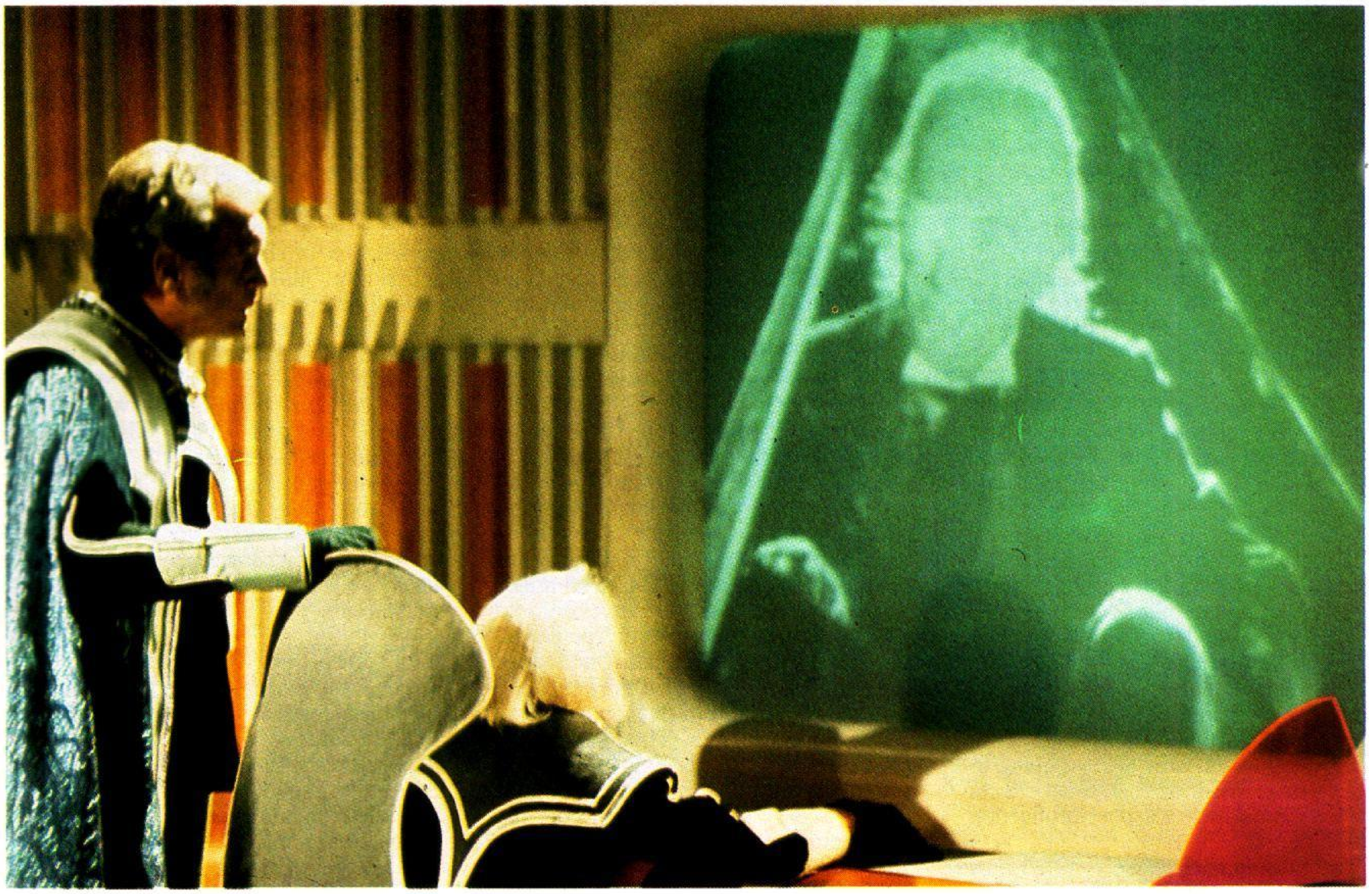
A younger-looking man than I expected, the subject of this piece was to be found amongst cascading multi-coloured wires and lights in the Video Effects Facility – a large stone-walled room off Television Centre's Studio Five, which he likes to call 'home'. In front of him was a large desk – more complex and with more twiddly knobs than I'd ever seen – and a bank of monitors in front of that, one of which glowed scenes from the BBC's *Star Cops*. He told me that although he did not work on it directly, what he saw he enjoyed. Elsewhere, a video cassette marked *Remembrance of the Daleks* was at hand, still warm from a viewing that morning he made for reference and inspiration.

We began with his own beginnings and arrival at the BBC in January 1970. His job then was a far cry from the responsibilities that his current position entails and the sophistication of that latest of Dalek adventures. "I joined as a Technical Operator," said Chapman, "and spent the first three months on the basic induction course at the Woodnorton facility. Then I came down here as a Trainee Cameraman, and after spending my first three years with the Camera Section, I had an attachment to what was then known as Inlay Operations. It was the equivalent/beginnings of Video Effects as it now is.

"In those days it was very basic, inserting captions and things like that. After a few years, as the equipment grew more complex, we were re-graded and the job title became Electronics Effects Operator. It stayed like that for a few more years and we became Video Effects Supervisors, about seven or eight years ago now."

FIRST STEPS

His first *Doctor Who*'s were with Jon Pertwee and as a Cameraman, not with Effects. The specifics elude him but he talks affectionately of "the early days," recalling a time in the early Seventies



The First Doctor (William Hartnell) is projected onto a monitor screen for *The Three Doctors*. Photo © BBC.

when some devotees of the programme and readers of this magazine were not yet born. As he became involved in Effects, many now commonplace techniques were just emerging. "Around that time was the early days of chromakey, or CSO, whichever you want to call it. The BBC calls it CSO, the rest of the World calls it chromakey. So there were obviously bits of CSO, laser beams and that was about it, really.

"The way things worked in the early days was that you did the shows as almost live. You had two, two-day stands in the studio. Day One you did episode One, rehearsing it all day and recording it in the evening. Then on Day Two you did episode Two etc. There was a ten-day turnaround before you did episodes Three and Four.

"At the very beginning, effects as they were then were very limited and done as you went along. If somebody came into a room and fired a laser gun, you rehearsed it and told them in which position to hold it. Then they'd run in, you'd line up a bit of cardboard and reveal the laser beams. You did about six takes because they never held the gun in the same place twice! It was very hit and miss.

"Things moved on a little bit from there and we said this wasn't really the way to do it, what we needed was an effects day. So we had an extra day in the studio just using the gallery and we had Video Tape Control feeding through the previously recorded material. We could then line up laser beams and guarantee that the artist was going to hit the same mark every time.

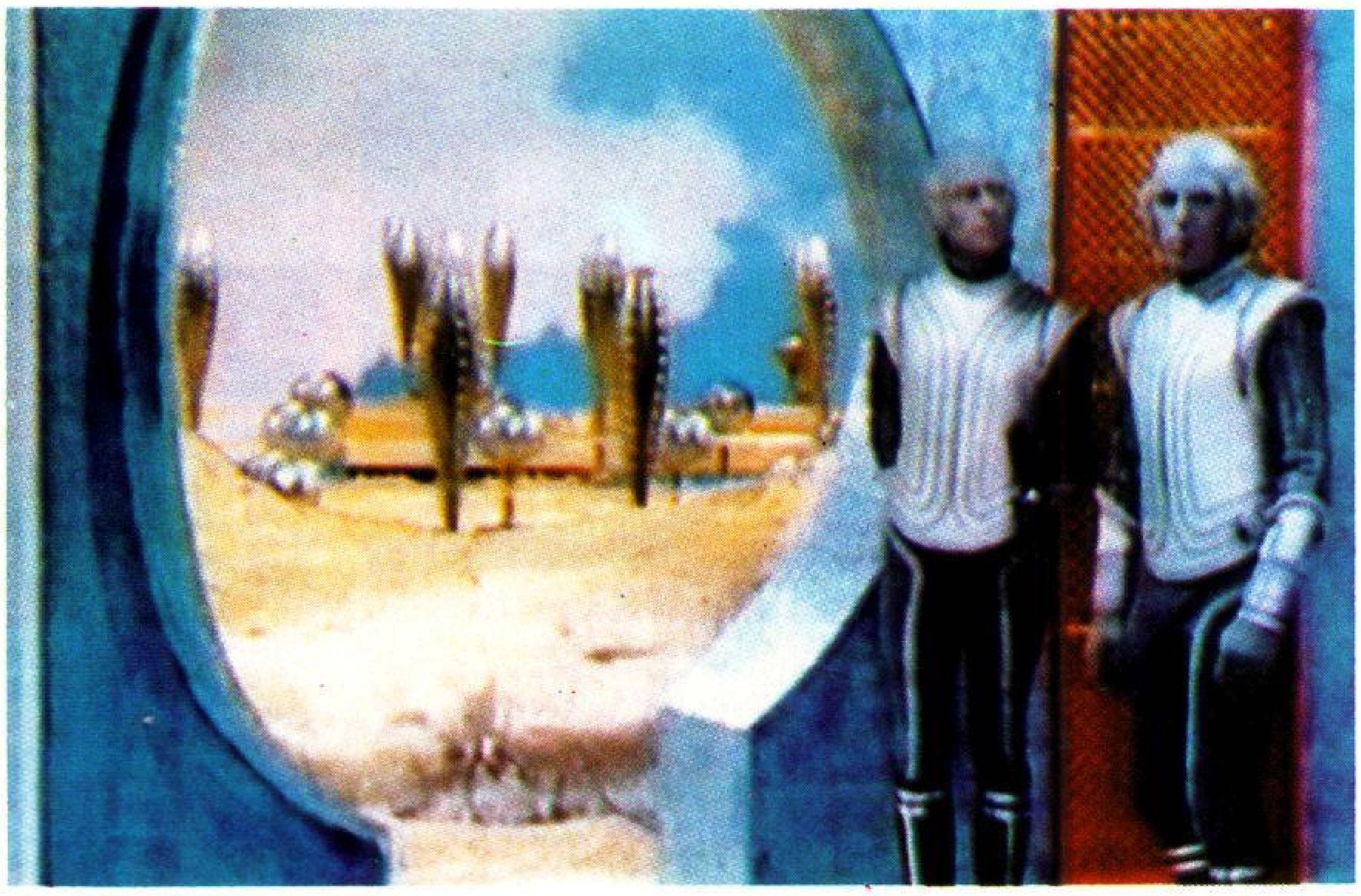
"We were still using very cumbersome machines though, and two-inch videotape (one-inch is now the accepted, more versatile standard) which you couldn't still-frame. If you wanted to line up an effect you had to sit there, and as the shot went through and the guy raised his gun, you had to mark the screen with a felt-tip pen where the end of the gun was and where you wanted it to land – all in the instant that the shot was there. But we evolved it a bit and built little boxes that would cue things automatically on timecode. At the end of the day you got away with it, but they weren't brilliant.

"That was also the day that we used to put the opening and closing credits onto all four episodes. The extra day became the standard for a long time.

FREE REIN?

"In the early days there were three of us in the department and we used to alternate. Then things like *Blake's 7* came along and one of us went off to do that, leaving just the two of us to split the season between us. But it got that there was continuity across the season and became much easier for one of us to follow the season right through. It meant working on a number of stories simultaneously but it was easier to follow everything through from start to finish. Workling on the programme from Easter through until just before Christmas didn't ever leave much time for anything else, there were very few gaps.

"Most of my weeks were purely *Doctor Who*. I can't remember how many years I've been doing all of them, certainly for the last eight or nine years – except *The Trial of a Timelord* season.



An alien landscape is dropped into the background of a real set in *Carnival of Monsters* using CSO. Image © BBC.

Thankfully, I didn't do that year, just a couple of bits on but I thought it was probably the weakest season for a long time. It had picked up very well and the last three years had been very good."

Chapman firmly believes that *Doctor Who* is usually very watchable indeed. For him, the joy of working on the programme came when then Producer, John Nathan-Turner, gave him such great freedom to do whatever he wanted. There was no pressure for him to stick to the letter of the script, if he had a better idea, and the director agreed.

For the Video Effects Supervisor, contact with each story begins with his receiving the scripts, usually the first available draft issued by the Production Office. (This is also circulated to all the Servicing Departments that would contribute designers to any given story.) Soon after, Chapman would attend the first planning meeting. It was very much a who-does-what meeting.

"We'd go through the scripts and just pick out everything that either the director didn't understand or didn't know how to do, or any effect that came up, or any location problem. 'This calls for a gigantic explosion, how are we going to achieve that? Will it be real visual effects or are we going to do it in post-production with Dave?'

"We worked fairly closely with Visual Effects at the planning stage, deciding which is going to be the best way of achieving an effect: whether it's going to be a model or a real 'build' on location. Can I produce ten percent afterwards, or ninety-nine percent? Generally, I like to leave as much as possible to afterwards.

"When I go out on location or into the studio I'll say which is the shot I need. It's essential that you get the exact shot so that you can add to it later. If it's taken from the wrong position, or there's a shadow running in the wrong direction, or people moved across the wrong part of the frame, you could create all sorts of problems which could have so easily been avoided. It's very often the case that the only person that knew how I was going to achieve the effect at the end of the day was me. It takes far too long to explain to everybody what's going on and how it'll turn out. They have to trust me!"

PAINTBOX

Before detailing the effects created for Season Twenty-Six, he underlined one of the most important new pieces of equipment he uses, and perhaps the one that has had the most significant effect on *Doctor Who* in recent years, Quantel Paintbox.

"We started using Paintbox when we started using this facility, about five or six years ago. That is why I think *Doctor Who* has got better over the last five or six years, in terms of effects, because, basically, you can create anything. Any picture you like, it's only limitation is the ability of the artist.

"The overall concept of what we're trying to achieve may have been under my control, but I had to describe to an artist exactly what I wanted. You use an actual artist to do the painting and when they're not working on that they might be painting a cyclorama or doing portraits to hang on walls of sets. They are proper artists and electronic paint is just another form to them."

The most recent season of the programme, made and broadcast in 1989, consisted of stories that each exacted their own unique and specific demands. *Battlefield* needed attention because of the erratic weather conditions during it's May location shoot. Ben Aaronovitch's script called for a thunderous sky throughout the first episodes but on the day, as is usually the case, opposite conditions ruled and the sun was out and shining. The top portions of most of this footage had to be darkened down with Paintbox for continuity with earlier scenes shot in weather which approached something like what was required.

Alan Wareing's *Ghost Light* also required Paintbox, only more of it. "There were a lot of shots that were severely paint-boxed. The house didn't have an Observatory on the roof, so all of that had to be added. Skies were changed, lightning was added. I think every story last year had to have lightning added somewhere.

"Light, the character, initially didn't fall within my brief and was basically a costume character. There was an idea that his costume should have a luminescent quality to it and he would be heavily backlit, out of shot, such that he would apparently glow around his edges. Unfortunately, that didn't work terribly well. Once we got onto the set he couldn't move because he had to have this light behind him which there wasn't really enough room for anyway. The costume material itself didn't give sufficient an effect either.

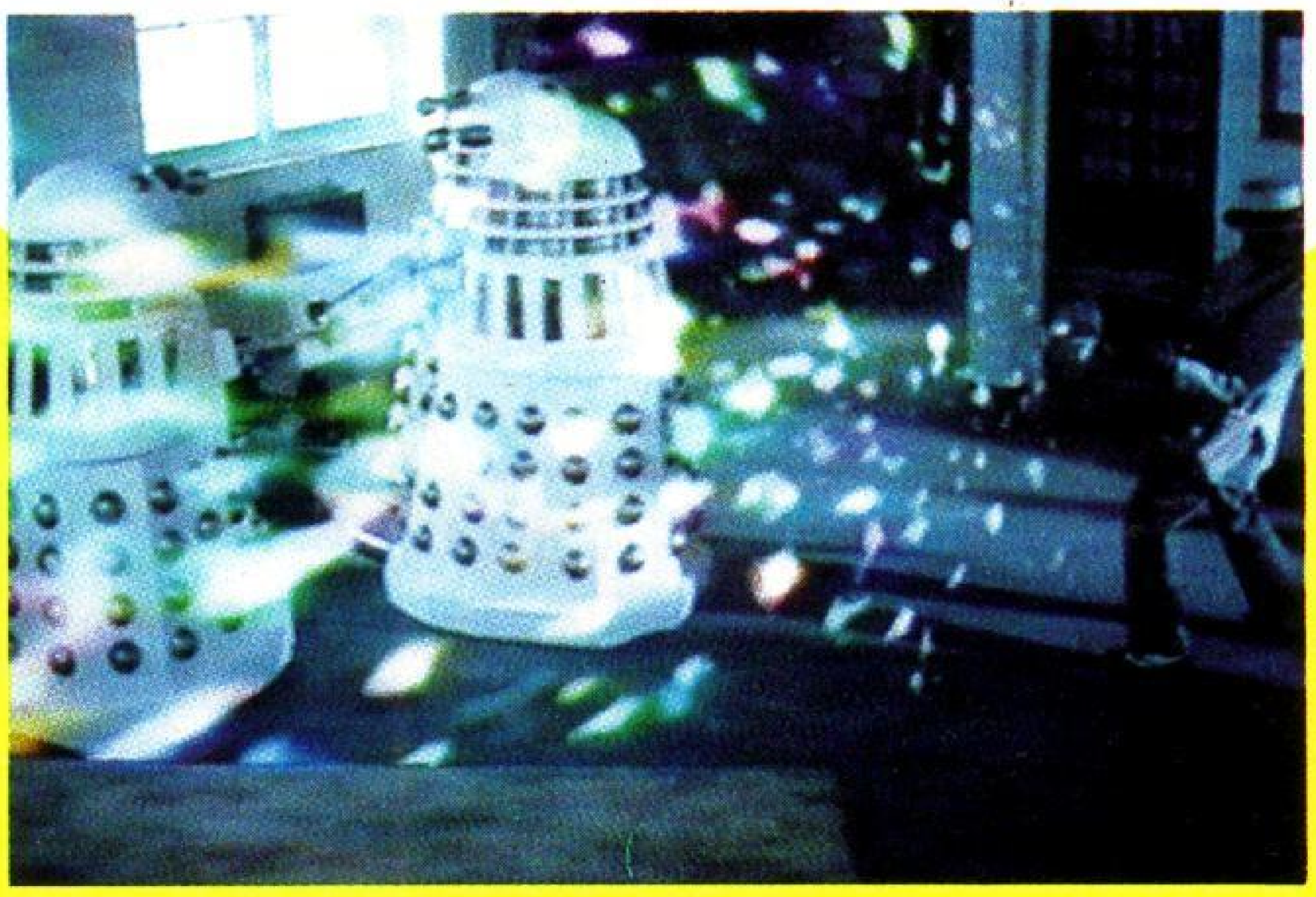
"At the end of the day I had to put a post-production effect on him because it wasn't looking very good at all, or portraying his character very well, so I added all that ghostly, ethereal wobbly stuff on him."

COVERING WELLIES

The Curse of Fenric involved not so much an enhancement of what had already been shot on location at Crowborough, but covering something up that stood to run an entire sequence. The self-etching Runic inscriptions aside, "There was also a problem for that bit where the Doctor and Ace came out of the underground tunnel in the army camp.

"It was horrendously muddy and squelchy and horrible and they were wearing wellies like any sensible persons would be in all that mud. Unfortunately, nobody noticed when they took the shot, a wide shot, that the wellies were in shot as they came out. Oops! Now that was the shot and they were so obvious it just wasn't possible to just tighten the shot a little and lose them that way. (If things like booms or whatever creep into the frame you can often just zoom in and avoid them.) They were supposed to be wearing normal shoes so what was needed was something to cover them up with.

"We spent around half an hour



The Doctor prepares for the dispatch of some Daleks in *Remembrance of the Daleks*. Image © BBC.

The Seventh Doctor is attacked by an electronically created snake in *Battlefield*. Image © BBC.

whizzing up and down the programme tapes from the location shoot, just looking for an appropriate object – something that would look as though it could have been there and not look out of place. In the end we found an Ammo Box which was propped up against the wall, which somebody hid behind later on in the shoot-out. So I pinched that. I cut it out, changed the colour of it, moved it around the screen, changed the size and just sort of plonked it onto the shot to obscure the wellies.

"You often get cases like that, simple things. You never notice when the show actually goes out because I've mended them. It might be a cutaway of the TARDIS console or a piece of technology somewhere with a little piece of action on it. And suddenly, after it's been shot, you realise that there was an obvious bit of sticky tape on one corner or a posi-drive screw sticking out – something very simple but it just spoils the picture."

The highlight of Season Twenty-Six had to be the three-parter *Survival*, surely the most effects-intensive drama of the season. "In terms of days I worked on it, yes, there was an awful lot of post production. The original brief was that the location was supposed to be the alien planet. We thought we had a great basis for that because the ground itself was a very unique colour, almost white with a strange, restricted vegetation that looked fairly alien to start off with. Unfortunately, again, when we then went to shoot it, it was in the middle of Summer – probably the hottest two weeks at that.

"The vegetation that was there was *extremely* lush and *extremely* green because of the brilliant sun. We had these azure blue skies, not a cloud to be seen, and looking not too unlike Spain. All of this didn't look particularly alien. We knew we had to put all these volcanoes and lava flows on it but the whole thing just looked too Earthbound. So, fairly early on, we made a decision that we would change the whole look of it. Every shot on the planet's surface would be treated from the beginning, from when you first saw the planet – although you probably wouldn't be aware of it, looking at it in isolation – right the way through to the end when it became very heavily treated.

"Every shot had a bright blue sky that we turned a sort of pinkish-grey and slowly increased that for the final destruction scenes where we turned everything very red. A lot of the topography was changed too. Obviously, the volcanoes were painted on but some shots that looked like enormous wide shots were actually about a square yard of rock which was made to look like a back landscape. All the eruptions – those were created at the BBC's Visual Effects base, Western Avenue, using dry ice, smoke and pyrotechnics – all of that had to be coloured and positioned. The sky itself, more thunderous clouds, were all created using dry ice rolling across a black floor. The vegetation was made to look brown and parched, so every single shot on the supposed planet was heavily, heavily treated.

UNDER PRESSURE

"I was actually working directly onto the transmission tapes with *Survival* because they were finished editing before I ever got to put the effects on. What you're actually doing is replacing each shot individually with its source shot again, but treated, replacing shot by shot all the way through the tape.

"It is a bit risky, I suppose, because if you don't do an out-edit you could erase the next five minutes of programme. It was the end of the season and we got into having to do one of the other stories first and *Survival* got pushed to the end of the pile. By the time I caught up they were already re-editing.

Because it had a lot of work in it I was doing five or ten minutes of one episode and they were going off and editing the next twenty minutes and always getting further and further ahead of me in time. Throughout the Summer I was leapfrogging with *The Chronicles of Narnia*; every day that I wasn't working in the Effects Facility, *Narnia* was. As it happened I gave back some days on the early stories and took them back again, plus a few more, to finish *Survival*. I would normally budget for around a day per episode on a large show like *Doctor Who*, but sometimes it takes two, and as I've said, sometimes more."

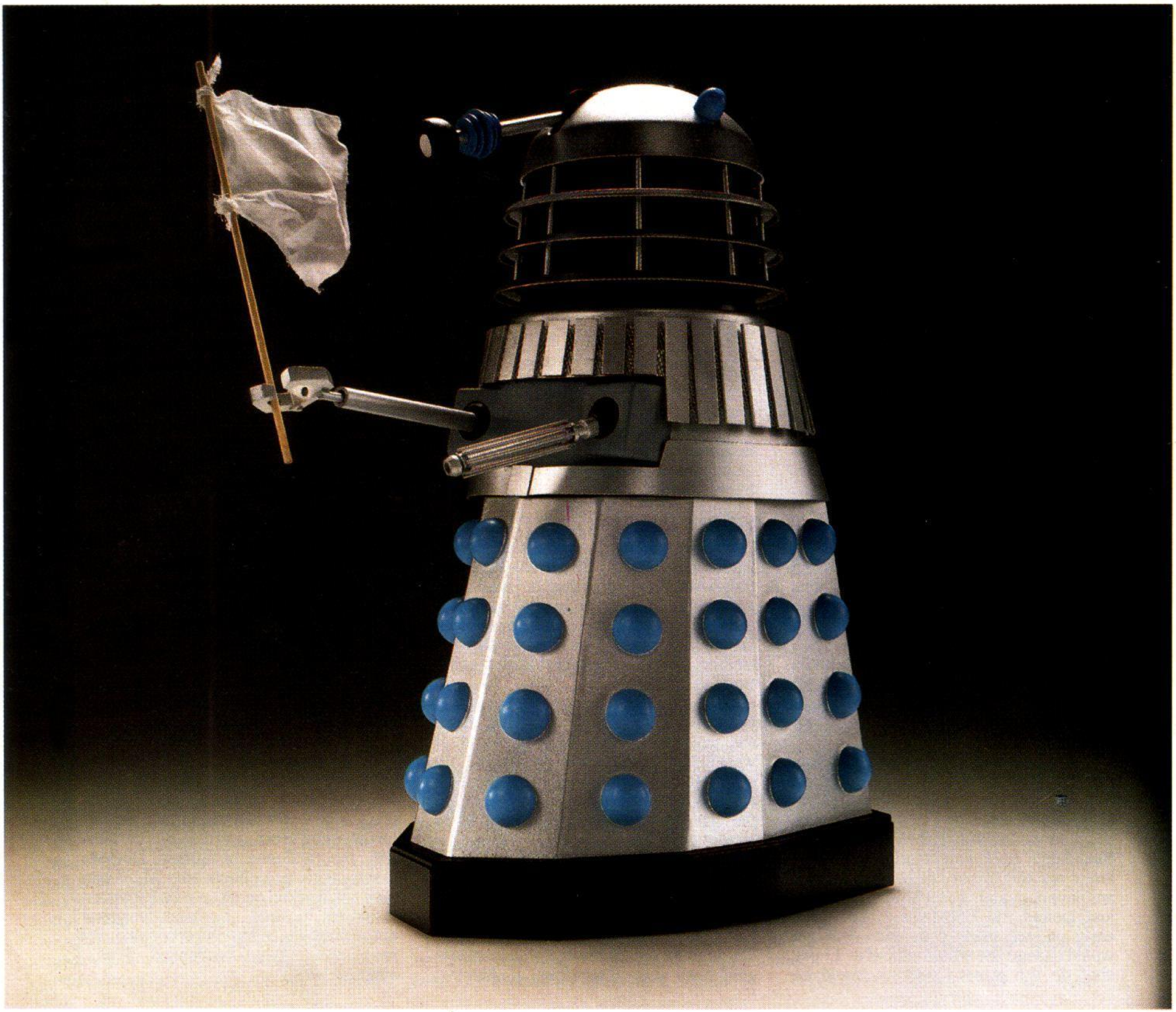
In all of his years with the department, and his exhaustive work on the programme, there had to be an effect of which he was most proud or fond. "I think probably the most-searching, the most planning and the most trepidation I've had about anything were the bouncing balls in *Time and the Rani*. That, as an effect, and there were about four of five of them throughout the four episodes, was probably the one that we laboured longest over before we finally decided how to do it.

"It was a tri-partite agreement between the Designer, Visual Effects Designer and myself, as to how we were going to achieve those convincingly. They had to float across lakes, bounce off mountains and catch people on the ground. You had to see people spinning inside them, drop them into water and have one lodged between a couple of rocks and have a two-way conversation with one person inside and one person out. It caused an awful lot of headscratching. In the end it was a mixture of techniques which I think worked very well. It wasn't something we could have solved with one simple answer – there's never one solution to all our problems!"

There never is. In 1990, while Dave Chapman has moved on to some unspecified epic and the future of *Doctor Who* remains unclear. Even if the programme *doesn't* re-surface in the forthcoming years, and it seems certain it will, the catalogue of stories, Doctors, Companions and effects that Mr. Chapman has worked on will not be forgotten. I asked a final, perhaps poignant, question of him before we separated. Will he miss it? "Yes," he replied. "Yes, I suppose I will." ◆

Light kills one of the maids in *Ghost Light*, a multiple video effects shot. Image © BBC.

The alien planet created for *Survival*. Image © BBC.



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